Dexter Gordon and the Bebop Period

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Dexter Gordon and the Bebop Period

A Biographical Survey and Analytical Study of His Improvisational Style

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This thesis is dedicated to Mamie L. Hatcher whose love, understanding and support will forever be appreciated.

Preface

In recent years the scholarly study and analysis of jazz improvisation has contributed to the clarification of musical concepts involved in jazz styles. These studies have also aided aspiring jazz performers in learning how to improvise by presenting analysis of extracted musical materials (excerpts phrases or motives) that can be explained in the context of their function within the structural framework of the improvisation. Therefore, it is one goal of this study to reflect a continued effort in the presentation of scholastic data dealing with the art of improvisation.

This thesis has been prepared with the hope that it may bring about a better understanding of Bebop improvisation, particularly Dexter Gordon's role as a key figure during Bebop. It is also the intent of this paper to trace chronologically the musical growth and development of Gordon through biographical information. This information will address itself to Gordon's initial exposure to jazz, indicate musicians that influenced him in his musical development and familiarize the reader with the various musical settings that Gordon has been involved with throughout his musical career.

Transcriptions and analysis are provided to illustrate musical concepts assimilated by Gordon as well as his own individualized concepts and approaches to improvising. In an attempt to

promote a better understanding of transcriptions and examples, critical analysis follow all illustrations to indicate physiological uses, comparative qualities and personalizations.

Source materials for this thesis are varied. Biographical data was extracted from the following sources: Jazz Masters of the Forties, "Downbeat Magazine", The Story of Jazz, Jazz Monthly, The Boston Phoenix, The New York Times, Radio Free Jazz, The New York Post, Village Voice Magazine and Jazz Magazine. Transcriptions were taken from: Dexter Gordon Jazz Saxophone Solos, Charlie Parker Omnibook, Downbeat Magazine, Jazz Magazine, Jazz: A History, Charlie Parker a Jazz Master and The Journal of Jazz Studies. Mischievious Lady and Blue "N" Boogie were transcribed by the researcher as well as all analyses. The extensive discography used is found in the Swing Journal (a Japanese publication) Volume I, 1978.

Introduction

The importance of tenor saxophonist Dexter Gordon lies in the key role he played during the Bebop period. His significant contribution was the success he achieved in synthesizing the improvisational concepts of Lester Young and Charlie Parker into his own personalized style. Recordings of Gordon during the 1940's reveal the swinging style set forth by Lester Young as well as the harmonic complexities associated with Charlie Parker. He is also important because he has maintained the tradition of Bebop improvisation in spite of the numerous changes that have occurred in Jazz since the 1940's. Therefore, it becomes apparent that Gordon is one of the living musical legends that continues to play an integral part in the preservation of the Bebop style.

Acknowledged by jazz musicians as a "true giant" of the tenor saxophone, Gordon lives up to this recognition in more ways than one. His full-bodied saxophone sound matches his handsome 6'5" stature that has made his presence as well as his music a popular attraction. The hypnotic effect and the charismatic ability of Gordon is illustrated very well by Jazz critic Ira Gitler in Jazz Masters of the Forties. The article makes mention of mid-1940's performances at the Lincoln Square Center.

> He was an exciting player, and he had a sense of the dramatic that commanded an audience's attention even before he began to play. He was handsome, of imposing height, and of "cool" manner. Often he would make a belated entrance and upset everything by merely putting his tenor saxophone together in view of

> the crowd." Gitler continues "at Lincoln Square, he once showed up with a finger encased in a cumbersome bandage. Though unable to play, he was still the center of attention between sets."[1]

The return of Dexter Gordon to the United States in 1976 marked the beginning of the long awaited acclaim that was due him for many years. Although he had made sporadic visits to American soil in previous years, his reappearance in 1976 was met with great respect and adoration by American Jazz audiences. Already a revered Jazz artist in European countries, his triumphant homecoming further indicated a resurging interest in Jazz. Record sales, polls by Jazz critics, numerous concert appearances, recording sessions and demands for his services as a clinician are tangible indicators of Gordon's success and popularity.

The musical influence of Dexter Gordon has had an impact on many notable Jazz saxophonists. Allen Eager, Jimmy Heath, Jackie, McLean, John Coltrane and Sonny Rollins are just a few of the numerous saxophonists that have assimilated aspects of Gordon's style. His musical concepts were so pronounced in the saxophone playing of John Coltrane and Sonny Rollins that he had an indirect influence on the music of the generation following Bebop. The Gordonian trademark also exhibits its presence in the improvisations of many musicians of today's generation and is, therefore, the researcher's key incentive to the undertaking of this project.

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1 Ira Gitler, Jazz Masters of the Forties, (New York: MacMillan Company, 1976), p. 202.

Chapter I

Biographical Information and Early Musical Influence

Dexter Keith Gordon, Saxophonist and composer, was born February 27, 1923 in Los Angeles, California. Gordon's father was a prominent doctor in the Los Angeles area. Among his patients were many well-known musicians: Duke Ellington, Lionel Hampton, Marshall Royal, and Ethel Waters. At the age of nine Gordon was already listening to the best-known bands featured on local radio programs. Some he became exposed to were the big bands of Count Basie, Duke Ellington, Fletcher Henderson, and Earl Hines.[2] Additional exposure to beig bands and big band music was gained by attending live performances with his father. At this point in Gordon's life he decided to study music seriously.

At age 13, Gordon began his formal training in music. The clarinet was his first instrument. During this period Gordon also studied the basic principles of harmony and theory. John Sturdevant, a clarinetist from new Orleans, was Gordon's first teacher. Sturdevant was a Los Angeles musician who had a resonant sound on the clarinet that Gordon admired. During this time Gordon listened to other clarinetist such as Benny Goodman, Buster Bailey, Irving Fazolo and Albert Nicholas. One might speculate that during this period Gordon was interested in the characteristic sound of the clarinet and for this reason listened in addition to several New Orleans clarinetist. Gordon played for two years before switching to alto saxophone. But Gordon's musical foundation was established on the clarinet.

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2. IBID. . . p. 206.

Prior to Gordon's decision to switch to alto saxophone, he had listened to alto saxophonists, Benny Carter and Scoops Carry, tenor saxophonists, Chu Berry and Dick Wilson, and trumpeter, Roy Eldridge. His fascination with these musicians plus his decision to join the school dance band were probably the two principal reasons influencing his decision to change to alto saxophone. Shortly after obtaining his alto saxophone Gordon began playing with a neighborhood jug or spasm band. The instruments of this band were home-made: a drum was made out of a washtub, and pie pans could be used as cymbals. Gordon was the only person who performed on a legitimate musical instrument. The jug band played some amateur shows around the neighborhood before disbanding a short time later.

In 1940, Gordon decided once again to switch to another instrument. This time he changed to the tenor saxophone. In an interview with Chuck Berg in Downbeat Magazine (February, 1976) Gordon credits Lester Young as being the key influence in his final decision to play the tenor saxophone. Later in 1940, Gordon left school to play with a local band, the Harlem Collegians. It was during this period that he came under the influence of various instrumentalist like Dick Wilson, Herschel Evans, Coleman Hawkins and Don Byas.

Dick Wilson then tenor saxophonist with Andy Kirk's band was one of Gordon's major influences. Pianist, Mary Lou Williams wrote arrangements that featured Wilson as the lead tenor saxophonist with the band. This was Gordon's first exposure to lead tenor saxophone playing in a big band, for most lead playing was

done by the alto saxophonists in the big bands. In Gordon's recent recordings (1976 through 1979), he plays with a lead tenor saxophone concept in some of the ensemble arrangements that precede his improvisations. This lead tenor saxophone style can be heard distinctly on his 1977 Columbia recording, "Sophisticated Giant." "Fried Bananas" exhibits the brilliant and resonant lead saxophone sound that Gordon developed probably by listening to players like Wilson.

Ben Webster and Herschel Evans, from the Kansas City School, were also tenor saxophonists who influenced Gordon. Both men had extremely big sounds in all registers of the instrument, but especially in the lower register. They made use of the sub-tone, a technique of playing with an airy tone quality. (Dexter Gordon, Gotham City, CBS JC 36853, 1981 A Nightgale Sang in Berkeley Square). These were also players that improvised with taste. Their playing stressed melody, and timbre was more important than extremely complicated solos. The technique of sub-toning and economy in the use of melodic phrases remain typical of Gordon's improvisations. His most recent Columbia recording Gotham City illustrates this beautifully on the ballad "A Nightingale Sang in Berkeley Square."

Gordon continued his study of harmony and theory with Lloyd Reese. Reese, a multi-instrumentalist, best remembered for his personal style of trumpet playing, also taught Charles Mingus (bassist) and Buddy Collette (saxophone, flute and clarinet) both of whom gained considerable recognition in the field of Jazz.

December 1940 marked Gordon's first professional appearance. Alto saxophonist Marshall Royal called Gordon one afternoon and asked him if he wanted to become a member of Lionel Hampton's big band. When Gordon accepted, an audition was scheduled. At the audition, Hampton was so impressed with his improvisational abilities that he immediately added Gordon to his personnel. A few days later, the band left California on a cross-country tour that ended in New York City. It was there that Gordon acquired musical versatility. The duties of the band included playing for various stage shows and chorus lines in addition to their regular show. Through this activity Gordon gained additional experience in sight-reading.

While a member of Hampton's band Gordon learned valuable lessons about a saxophone from lead alto saxophonist Marshall Royal and tennor saxophonist Illinois Jacquet. As the lead alto saxophonist. Royal taught Gordon about phrasing, articulation and rhythmic interpretation. The first alto saxophonist or lead player is responsible for interpreting the phrasing and articulation of the full saxophone section. This means the lead player decides the manner in which a phrase is to be played or articulated. The shifting of accents, dynamics, the sustaining of notes, breathing simultaneously

and legato playing were a few of the concepts Gordon learned from Royal during his tenure with Hampton's band. Gordon mastered these concepts and later incorporated them into his style of small combo playing. While with Hampton's band, he also learned altisimo fingerings for playing harmonics above the normal range of the saxophone from Illinois Jacquet.

Gordon remained with Hampton's band until 1943. He then returned to Los Angeles and began working locally with Lee Young, a drummer and brother of saxophonist Lester Young. While in Los Angeles Gordon also worked with drummer Jessie Price, and later with big band leader Fletcher Henderson for a month.

The invaluable experience that Gordon gained from the big bands of Hampton and Henderson remained with him through the years and in an interview with Ira Gitler Gordon states:

> The experience you get in a big band is hard to find. It develops your tone and intonation. The discipline that you get in a big band, you don't get in a small group. Slurring, attacking notes and phrasing are at a minimum in a small group.[3]

Big band ensemble playing strongly influenced Gordon's improvisations. Further discussion of specific concepts assimilated by Gordon will be discussed later.

Gordon's next musical association was with Louis Armstrong and then Billy Eckstine. He worked with Armstrong's band for six months. The members of the band included trumpeter Fats Ford, alto saxophonist John Brown and trombonist Faswell Baird. Gordon found

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3. IBID. . .p. 204.

the Armstrong band to be beneficial to his development as a soloist. Grodon was appointed key soloist next to Armstrong himself, presenting him with more opportunity to improvise than he had had in the other big bands.

Gordon joined Bill Eckstine's band in 1944, immediately adapting to the change in musical environment. The saxophone section, a cohesive unit, was comprised of Sonny Stitt (2nd alto saxophone), John Jackson (lead alto saxophone), Leo Parker (baritone saxophone) and Gordon on tenor saxophone. Later, tenor saxophonist Gene Ammons joined the band. While with the Eckstine band Gordon and Ammons were featured in friendly competitive solo battles. One of the most famous of those was "Blowin' the Blues Away."

In 1945, after eighteen months with Eckstine's band, Gordon left for New York City. The period was an exciting one in the history of Jazz. A new style called Bebop could be heard in several of the clubs on 52nd Street. Musicians involved with the new style found consistent employment in this area which may be the reason Gordon was lured to New York during the mid-forties. Immediately upon his arrival, Gordon began playing with prominent Jazz musicians such as Charlie Parker (alto saxophone), Thelonious Monk (piano), Tadd Dameron (pianist and arranger), Miles Davis (trumpet), Baby Lawrence (tap dancer) and others.

Speaking of 52nd Street, Gordon said "Unquestionably, it was the most exciting half a block in the world. Everything was going on--music, women, connections...so many musicians worked

worked down there side by side."[4]

By this time, drugs had become as much a part of Gordon's life as music. He had become a heroin addict as many other musicians had during that period. He commented in an interview with Brooke Johnson:

> Basically I think what happened was that although I was on the verge of really getting off the ground, psychologically I wasn't ready. Personally I didn't feel I was ready. I joined Hampton's band at an early age. I was seventeen at the time. I got along well with the guys. This was during the war years. A lot of older guys had gone to the service. This gave me more leeway. It gave me more opportunity. But I never felt right within myself, honestly justified, in getting this acclaim, "the spotlight." I had to resort to artifical means. So, consequently, after a while, I got off on the wrong track.[5]

While in New York City Gordon made several recordings. He can be heard with Bebop trumpeter Dizzy Gillespie on an album distributed by Phoenix Records entitled Dizzy Gillespie: The Small Groups 1945-1946. He also recorded on the Apollo label with trumpeter, Buck Clayton, and alto saxophonist, Charlie Parker. A series of albums were also recorded for Savoy records. Gordon recorded as a sideman as well as a leader on these albums. The albums Gordon recorded as a leader included his name in the titles of the albums--Dexter's Cuttin Out, Dexter's Minor Mad and others.

In 1946 Gordon left New York and returned to Los Angeles, where he began playing with Wardell Gray. Gray was an outstanding

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4. IBID. . . p. 208.

5. IBID. . . p. 209.

musician on tenor saxophone. The two saxophonists played at an after-hours place called Jack's Basket. Gordon speaks of his musical association with Gray:

> There'd be a lot of guys on the bandstand, but by the end of the session it would wind up with Wardell and myself. The classic tenor battle 'The Chase' grew out of this. Wardell was a very good saxophonist who knew his instrument very vell. His playing was very fluid, very clean. He always managed to make everything very interesting, very musical. I always enjoyed playing with him. He had a lot of drive in his playing.[6]

The musical association of the two saxophonists was brief and ended in 1947. In 1950, they began playing together again, reunited at the Hula Hut, a club on Sunset Boulevard in Los Angeles. A live performance at the Pasadena Civic Auditorium was recorded and the albums entitled The Chase and The Steeplechase were issued on the Decca label in 1950.

Throughout the 1940's addiction to heroin by many Jazz musicians became rampant. An abundance of drugs in the large urban areas made heroin and other dangerous drugs accessible to these musicians. Some of the musicians who became victims of drug abuse were Charlie Parker, Red Rodney, John Coltrane, Jimmy Heath, Sonny Stitt, Fats Navarro, Elvin Jones, Wardell Gray, Lee Morgan and others. The incidence of drug overdose and other drug related illnesses were common among Jazz musicians during Bebop. As mentioned earlier Gordon was also a confirmed drug addict and by the early 1950's began to experience the ill effects assocated with drugs.

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6. IBID. . . p. 208.

During 1953 and 1954 Gordon was an inmate at Chino--the famed prison without bars located in Southern California. Constant encounters with the law as well as unsuccessful attempts at overcoming a well established drug habit were the reasons Gordon was sent to Chino. The two years Gordon was there were not totally unproductive ones. While there, he was involved in a movie about the prison called Unchained. The cast included former football star Elroy Hirsh and other Chino inmates. Gordon was given a short script and was filmed playing his instrument. He was released from Chino in 1955. He immediately tried to contact his former music partner Wardell Gray but was told that Gray had left Los Angeles and had gone to Las Vegas. A few days later Gordon was informed that Gray had been found dead. The cause of death was said to be an overdose of heroin. The death of such a close musical associate as Gray may have been the key factor influencing Gordon's decision to terminate his own usage of harmful drugs.

The period that followed Gordon's preoccupation with drugs was a productive one. Between the years 1955 and 1960, he once again became actively involved in recording and performing. In 1955 he recorded a few albums for Bethlehem records. The personnel used on these recordings were Kenny Drew (piano), Leroy Vinnegar (bass), Larry Marable (drums) and Gordon on tenor saxophone. At the time of the recordings, the hard-swinging style of music exemplified by Gordon's improvisations were not very popular on the West Coast.

Los Angeles was the focal point of a style referred to as "cool" or West Coast Jazz. Nevertheless, it is interesting to know that in a 1961 issue of Jazz Monthly Magazine, Michael James wrote an article about Gordon's 1950 recordings and spoke very favorably of them.

Dr. Nathan Davis has described the Cool period as one which was influencedand controlled by the record industry.[7] Many musicians associated with the Cool period were studio musicians and arrangers for the motion picture industry. These studio musicians were also used in place of professional free-lance Jazz soloist. Reed players were required to play more than one instrument. Excellence in sight-reading was also a requisite. Various studios hired musicians on the basis of fulfilling the above requirements. Black musicians were discriminated against by several Hollywood studios during the Cool period. Gordon was among the many talented Jazz musicians excluded from the studio recording scene on the West Coast. Dr. Davis has categorized these players as--the "Hard School within the Cool School".[8] This category consisted of musicians who lived and worked on the West Coast but whose style was more closely related to the East Coast musicians of Bebop and Hard Bop schools.

It was during this period that the Bethlehem recordings were released and although they were not in popular demand at that time,

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7. Nathan Davis, Writings in Jazz (Dubuque, Iowa: Gorsuch Scarisbrick Publishers, 1978) p. 103.

8. IBID. . . p. 104.

they exhibited Gordon playing authoritative and forceful improvisations in the Bebop idiom. Ironically, these very recordings are in demand presently as a revived interest in Jazz music is constantly growing.

In 1960, Gordon was leading a group at the Zebra Lounge in Los Angeles when playwright Carl Thaler asked him to assist in the production of the play, The Connection. Although the musical scores were written by Sonny Red, Gordon led an onstage quartet and handled a speaking role. The Connection was the first of many opportunities that began to unfold for Gordon. In October of 1960, Cannonball Adderley, famed alto saxophonist arranged for him to record for Jazzland Records. The album was entitled "The Resurgence of Dexter Gordon." Other record companies became interested in Gordon and Gordon began commuting from Los Angeles to New York to record. In Jazz Masters of the Forties, Gordon reflects on his musical achievements during the early sixties:

> Technically I've improved. I have more mastery of the instrument--not that it's anywhere near perfection. Harmonically my whole musical grasp has broadened.[9]

In October 1961, Gordon went to Chicago and began playing with tenor saxophonist Gene Ammons. Once again Gordon was featured in tenor saxophone duos that were reminiscent of the friendly competitive battles that Gordon and Wardell Gray had had during the late 40's. His reception was very warm and fans crowded small clubs where he played to hear the return of an inspiring jazz master.

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9. Ira Gitler, Jazz Masters of the Forties (New York: MacMillan Company, 1966) p. 212.

In the spring of 1962, Gordon went to New York City to again record for Blue Note Records and play a variety of one-night appearances at clubs in the metropolitan area. Gordon's return to New York also marked obvious acceptance by the youth. Many of the audiences that Gordon performed for contained a majority of young people. Gordon reflected on the youths' interest in his music "Vitality is something lacking today. Jazz has always reflected the times and youth play an important role in the acceptance of new ideas."[10]

In 1962, Gordon took his first trip to Europe. In the summer of 1962 Ronnie Scott (the British saxophonist and club owner) asked Gordon to come to London and play an engagement. Gordon accepted the offer and left for London in September 1962. Although the engagement was for two weeks, Gordon continued to find employment in other parts of Europe. He began working clubs throughout the Scandinavian countries, finally settling in Copenhagen. Periodically he returned to the United States for engagements on both coasts and Chicago and to record albums. While in Europe Gordon frequently appeared with pianist Kenny Drew at the Montmartre Jazzhus, recorded and performed at major European Jazz festivals throughout the continent. He also performed on many radio and television programs in Europe. In 1968 he began teaching and lecturing in Denmark and Sweden.[11]

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10. IBID. . . p. 214.

11. Jazz Forum, October, 1972, P. 90.

The year 1976 marked the long awaited return of Jazzmaster Dexter Gordon. Musicians from all regions of the country flocked to New York to hear Gordon's intense and exciting saxophone style. Since his arrival in New York, Gordon has toured extensively throughout the United States and established residency in New York City. Periodically he returns to Europe to play for major festivals and concerts. His return to the States was celebrated with an album appropriately titled Homecoming. His appeal is to younger audiences as well as to those who have followed him from his earlier efforts. He has also recorded three additional albums since the Homecoming album. In 1977 he recorded an album entitled Sophisticated Giant on Columbia Records that featured an all-star group: Woody Shaw (trumpet), Slide Hampton (trombone and arranger), Bobby Hutcherson (vibes), George Cables (piano), Rufus Reid (bass), and Victor Lewis (drums).

Tangible evidence of Gordon's success became apparent in 1977 when he was voted the number one saxophonist in Downbeat magazine's International Critics Polls. The following year he was voted the number one Jazz musician of the year, a very prestigious award also given by Downbeat. For the third straight year he also won the number one spot in the tenor saxophone category. Columbia Records released the album Manhattan Symphonie in 1978. His most recent recordings are Great Encounters and Gotham City. Both albums illustrate Gordon's excellent choice of personnel. Great Encounters features the Bebop song stylist Eddie Jefferson and veteran tenor saxophonist Johnny Griffin. The selections on the album are standard Jazz tunes and blues. Gordon has one original composition on the album. A special

feature of this album is the saxophone duo of Gordon and Griffin. Friendly competitive improvisation again provides the highlights. To add variety to the album, Eddie Jefferson sings in his traditional Bebop scat style. He exhibits his mastery of Jazz vocal techniques in his use of authentic Jazz phrases of Charlie Parker and other prominent Bebop artist of the 1940's. Gordon also increased the personnel on certain selections to include Woody Shaw (trumpet), and Curtis Fuller (trombone). The composition "Ruby My Dear" is played in the traditional quartet setting. Gotham City features Art Blakey (drums) Percy Heath (bass) Cedar Walton (piano) George Benson (guitar) Woody Shaw (trumpet) and Gordon. Gordon followed the format of Great Encounters with a mixture of standards, blues and an original composition. It is quite apparent that Gordon is finally receiving the long awaited acclaim due him. More important is the fact that Gordon continues to share his precious gift with Jazz enthusiasts. His presence is felt by Jazz scholars as well as Jazz artist and his contributions will aid in the preservation of a truly unique art form known as Jazz.

Chapter II

Dexter Gordon as a Key Figure During the Bebop Period

The 1940's saw the beginning of one of the most innovative periods in the history of Jazz. It was during this period that Bebop took its roots in the lengthy history of Jazz music. Among the many innovators, the more prominent ones were Charlie Parker (alto saxophone), Dizzy Gillispie (trumpet), Thelonious Monk (piano), Kenny Clark and Max Roach (drums). Each of these musicians made unique contributions to modern Jazz. It may be appropriate to briefly discuss Bebop music to emphasize its importance as well as its impact on Jazz music and musicians.

The term Bebop encompasses a great deal both musically and philosophically. Because there is a certain degree of subjectivity involved with any art form, it is not difficult to understand why Bebop has appeared to be diverse, ambiguous and controversial. To illustrate the range of definitions of the term, Marshall Stearns defines Bebop" as "a sudden eruption within jazz, a fast but logical complication of melody harmony and rhythm."[12] Mark C. Gridley, defines Bebop music as "improvisations composed of mostly eighth-note and sixteenth-note figures which seem jumpy, and full of twists and turns. The contours of the melodic lines were jagged; there were often large intervals between the notes and abrupt changes in direction."[13] Examinations of the previous definitions reveal differences in the

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12. Marshall Stearns, The Story of Jazz. (New York: Oxford University Press, 1972.) p. 218.

13. Mark Gridley, Jazz Styles (Englewood Cliffs, New Jersey: Prentice Hall, Inc. 1978) p. 119.

interpretation of Bebop. Stearn's has presented the reader with a descriptive definition. He explains Bebop in a very general way. On the other hand, Gridley gives the reader a definition that is very specific in musical terms. He indicates the types of notes and figures used and the size of intervals. In this instance the reader is presented with strictly theoretical knowledge.

Jazz musician Max Roach defined Bebop as "the sounds that musicians heard within the music as they played."[14] This definition seems to be particularly apt because it is from one of the most credible sources during the period. Max Roach (scholar, composer and drummer) was an active participant in Bebop's inception as well as its development. However, the acceptance of this definition rest on specific factors that need further explanation. If one supports the theory that musicians were hearing sounds, then what were these sounds? Furthermore, is it not true that musicians heard sounds within the music in earlier Jazz periods? In answering these questions, one must remember that a revolutionary and innovative period such as the Bebop era brought with it many unique musical concepts. The sounds that musicians were hearing were probably sounds that they were unaccustomed to hearing during Bebop's early development. Although flatted fifths, elevenths, thirteenths and

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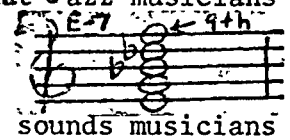
14. Nathan Davis, Writings In Jazz (Dubuque, Iowa: Gorsuch Scarisbrick Publishers, 1978) p. 85.

other forms of altered chords and extensions were occassionally used before Bebop, now these notes and chords were consciously being used. The consistent experimentation and alteration of melody and harmony and the intentional emphasis on these new concepts give the possible explanation of the unique sounds that Jazz musicians were hearing during the Bebop Era (extension 

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Another possible explanation of the sounds musicians were hearing during the Bebop period deals with different approaches to rhythmic interpretation. Prior to Bebop the rhythm section was somewhat confined to the task of keeping time or maintaining the steady pulse of the band. Bebop marked the beginning of a rhythmic freedom that added a new dimension to the art of Jazz drumming. Kenny Clark's change of emphasis on cymbals and Max Roach's melodic approach to playing drums gave the drums innovative new styles as well as a unique drum sound. Musicians before Bebop were accustomed to hearing steady pulsations from the drums but now the drum took on the role of being a melodic instrument as well as a rhythmic one. These new rhythmic sounds further support Roach's definition, which is the most definitive and logical by far.

It should also be mentioned that the imitating of these unique sounds formed the basis for two outstanding traditions of artistic expression. The art of Bebop singing and tap dancing flourished during the forties and further enhanced creative contributions to Jazz art.

Musically, the Bebop period was a very stimulating and innovative period. The introduction of different musical concepts provided musicians with new improvisational possibilities and challenges. The music made use of extremely fast tempos, complex melodic lines with syncopated rhythm which audiences were unaccustomed to hearing. Melodic passages contained fragments from the chromatic scale. The popularization of harmonic extensions (ninths, elevenths, and thirteenths) gave improvisers a more interesting harmonic foundation against which to create improvisations against. Chord substitution was also a prominent feature of Bebop music. Blues and standards were two song forms used as vehicles for improvisation during the Bebop period. The additional features of Bebop were modulation and changes in metric signatures. Some of the songs modulated to less practical keys such as F#, B, G^{b}. A song normally played in 4/4 time would be played in 6/8 or 3/4 time with unbelievable tempos. One can see that Bebop music was a very sophisticated and experimental music.

Finally, the structures used as vehicles for improvisation were blues forms and songs based on chord progressions of standard songs or songs taken from Broadway show tunes such as I Got Rhythm, Honeysuckle Rose, Indiana, How High the Moon and Cherokee.

Philosophically, Bebop musicians had strong beliefs concerning their acceptance as musical artists and not as entertainers. These musicians practiced their craft faithfully and with the devotion

necessary in the refinement of any art form. If audiences did not conform with the musicians beliefs, musicians would refuse to acknowledge requests, refuse to announce the titles of compositions and refuse to acknowledge applause. Also musicians wore attire that was symbolic of their revolutionary attitudes. "Bebop glasses" (sometimes worn without lenses) were worn to symbolize intelligence. The "Bebop tam" (French beret) symbolized the musical and social freedom musicians had experienced in many countries abroad. Some of the Bebop musicians embraced new religions such as the Moslem religion to further emphasize their religious freedom and attitudes.

During the 1950's the musical concepts of Bebop music were very demanding and provided its practitioners with unlimited challenges. Musicians that acquired a practical knowledge of Bebop's musical concepts and later became successful are too numerous to name. However, there is one musicians who not only became successful but made a major contribution to Bebop music. This musician is Jazzmaster Dexter Gordon.

Gordon was the first saxophonist to successfully assimilate the unique saxophone styles of Lester Young (tenor saxophone) and Charlie Parker (alto saxophone) and incorporate them into his own personalized style of improvisation. Throughout the history of Jazz we will find that musical influence of musicians upon other musicians has been an established tradition in the development of improvisational styles. Musical influence of musicians upon one another aids in the

preservation of contributions made in different generations and periods in Jazz. Therefore, one might say that Jazz has been an oral tradition throughout the years.

The constant evolution of music is accompanied by new terminology, concepts and forms. However, before new trends in music can be fully realized and understood, one usually has some prior knowledge of what has been common practice or what existed before the contemporary trends became established. The harmonic practices of Bach for example, have served as a basis for familiarizing students with basic theoretical principles of traditional harmony during the eighteenth century. The understanding and mastery of these principles prepare students for more advanced courses in counterpoint, orchestration and composition. The Jazz performer must also become acquainted with the concepts and principles that existed before the establishment of new trends in Jazz are fully clarified. Therefore, one might say there is no future without a past and the influence of one musician on another gives musicians many perspectives in the continual creative processes involved in musical art.

The key influence on Dexter Gordon during the 1930's was Lester Willis Young. Young was the second saxophonist to gain national recognition and popularize the saxophone as a prominent instrument in Jazz (Coleman Hawkins was the first). Young was also responsible for some of the innovations in early Jazz rhythm. During the Dixieland period musicians played ahead of the beat; throughout the swing period musicians played on the beat. Young began the concept of playing behind

the beat. It is said that Young played in this manner because he was influenced by Billie Holiday, a vocalist who sang very unhurriedly and behind the beat. To illustrate in notation form the effect of playing or singing behind the beat is very difficult because there are no musical symbols that can notate this effect. However, careful listening to Holiday and Young on recordings gives the best illustrations possible (Billie Holiday, The History of the Real Billy Holiday, Verve V65-8816, What's New, 1957). One might also speculate that his keen sense of rhythm was derived from early experience as a drummer. Before he began playing saxophone he played frums for a year. Finally, an innovation that Young was credited with was his light, pure and airy tone on the saxophone. Some saxophonists during the thirties and forties played with a very thick and hard sound until they heard Young; of the numerous saxophonists that emulated Young, Dexter Gordon has been the key saxophonists to retain and preserve the tradition of improvising that Young had set forth.

For the purposes of this paper, the reserarcher would like to define the term with a more human conception. The term "synthesizer" then will be taken to mean a Jazz artist that successfully assimilates and incorporates other Jazz styles into one's own personalized style that when heard by an audience causes an effect or response (applause or movement). This definition validates Gordon as being one of the greatest synthesizers known to Jazz and provides the foundation for the discussion and analysis of his style during the Bebop Era.

Chapter III

Lester Young's Influences on Dexter Gordon's Improvisational Style

It is the purpose of the following analyses to reveal to the reader the specific stylist concepts of saxophonists Lester Young and Charlie Parker in relationship to the early development of Dexter Gordon's improvisational style and its impact during Bebop. Where applicable, significant musical devices used by Gordon will be explained in detail to acknowledge the position he held among the innovators in translating and interpreting the complex musical components associated with "Bebop music." The acquaintance with and comprehension of these devices may help one to better understand the importance of the role Dexter Gordon has played in the pioneer and contemporary development of the Afro-American's unique contributions to America's authentic art form known as Jazz.

The following analyses will be representative of four types of "jazz tunes": (1) Blues, (2) Ballads, (3) Standards, and (4) Original Bebop tunes. The term "tune" is defined as "a rhythmical succession of musical tones"[15], For the purposes of this paper a "tune" will be defined as any musical form used as a basis for improvising. The notation of these analyses in some ways will be slightly different than traditional Western notational concepts. A brief illustration of this is the use of Roman numerals in Western music and chord symbols in jazz. Chord symbols are more commonly used in Jazz because of their practicality.

15. Webster's New World Dictionary (New York: The World Publishing Company, 1960.) p. 1568.

The Jazz performer can more readily interpret the chord symbol (Ex. C7, Bb6, Ebmin,9,etc.) than he could the Roman numberal (V7 II6 etc.). The usage of Roman numerals would retard the process of spontaneous improvisation, for the performer would then have to think in terms of relationship to the tonic. In other words, it is much less complicated to realize a chord for what it is (Bb7, Eb6) than it would be to realize it in relationship to a tonality (V7 of 11, IV6 of V). Therefore, chord symbols will be used much more frequently than will Roman numerals and when used Roman numerals will be used in illustrating the correlation of a chord or melody to a specific tonality. The following musical examples represent the most commonly used music symbols in Jazz music and will be found within the improvisational analyses periodically throughout this paper.

Types of Symbols

1. o = Diminished (bb,E)
2. + = Augmented (F+,Ab+)
3. - = Minor (G-7,D-6)
4. = Major (B,C7)
5. / = Bass note or pedal (C7/A,G6/Eb)
6. Bb7 Eb7

Each diagonal line within a measure represent one full beat; in the example above Bb7 is played for two

b7
beats and is followed by the E which also receives two beats.

The rhythm of the majority of transcriptions analyzed is in duple meter; however, there may be a few exceptions that will be indicated. In each analysis there will be discussion of rhythmic concepts such as syncopation, phrasing and rhythmic nuance. Additional concepts for analysis will be concerned with (1) the use of space, (2) assymetry, and (3) the art of double timing.

The melodic concepts to be discussed are (1) melodic contour, (2) fundamental motives, (3) patterns, (4) linear approaches to melody. (5) harmonic approachs to melody and (6) rhythmic approaches to melody. Each of these concepts will be explained in terms of Gordon's tendencies to use them within certain forms (blues playing versus ballad playing). His preference for selecting familiar Bebop phrases will also be cited.

In each analysis the discussion of harmony will be dealt with in its relationship to either melody or improvisation. Detailed emphasis on harmony, composition or orchestration during the Bebop period is beyond the scope of this paper and the emphasis intended is on Gordon's improvisational style. However, there may be occasional references to original compositions by Gordon, because throughout his years of development as an improviser he also developed compositional skills. Any other references will be used only to clarify or reinforce a point. The prevalent harmonic concepts that will serve as a basis for analysis are "substitution" and the prominent (II-7 V7) progression. The researcher will define the term substitution" as the selection of alternate harmonic progressions or chordal structures and the im-

implementing of these choices within an improvisation. The remainder of the analytical framework will scrutinize any personalized mannerisms used within Gordon's improvisations that would indicate his own distinct approaches to Jazz improvisation.

Frequent references will be made to the transcribed solos of saxophonists Lester Young and Charlie Parker to illustrate their influence on Gordon's developmental style, and point out any similarities or differences in the application of the acquired concepts of the two saxophonists. All transcriptions will be at concert pitch and will include all harmonics (notes played above the normal range of the saxophone) used.

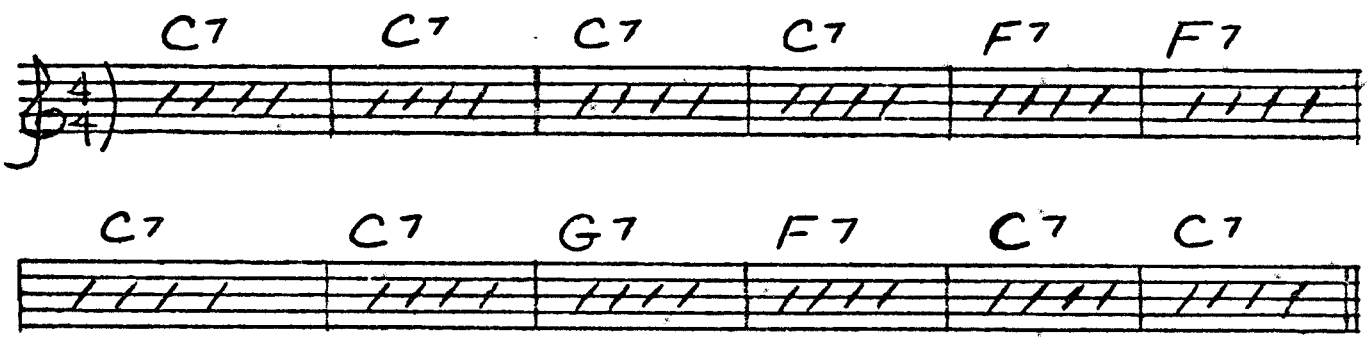
The first analysis will examine a transcription of Gordon's solo on the 1945 recording on Phoenix Records entitled Dizzy Gillespie: The Small Groups. This was Gordon's first significant recording during the Bebop period. The personnel on the recording are as follows: Dizzy Gillespie (trumpet and leader), Dexter Gordon (tenor saxophone), Frank Paparelli (piano), Chuck Wayne (guitar), Murray Shipinski (bass) and Irv Kluger (drums).

The form used in this analysis is a "blues" composition entitled "Blue 'N' Boogie." The term "blues" carries with it a lengthy tradition of ambiguity in regard to the acceptance of a standard literal meaning. Throughout the history of Afro-American music the term "blues" has come to mean many different things to many different individuals. In other words, the "blues" is a personalization of one to one's lifestyle, environment or situation.

Therefore, it becomes apparent that the term "blues" encompasses a great deal more than a mere musical structure but it also expresses the musicians' human emotional qualities through a musical form. In the context of the analytical framework of this paper, the researcher will define "blues" as a structred form used as a basis for improvisation that expresses human aspects (emotion or mood) of culture derived from African and Afro-American traditions. Although the earlier forms of the blues did not conform to a set structure, most blues forms used in Jazz have a specific number of bars or measures (eight, twelve, or sixteen).

The structure of Dizzy Gillespie's composition is a 12-bar C- blues. The format for this blues is as follows:

Ex. 1. 12-Bar Blues



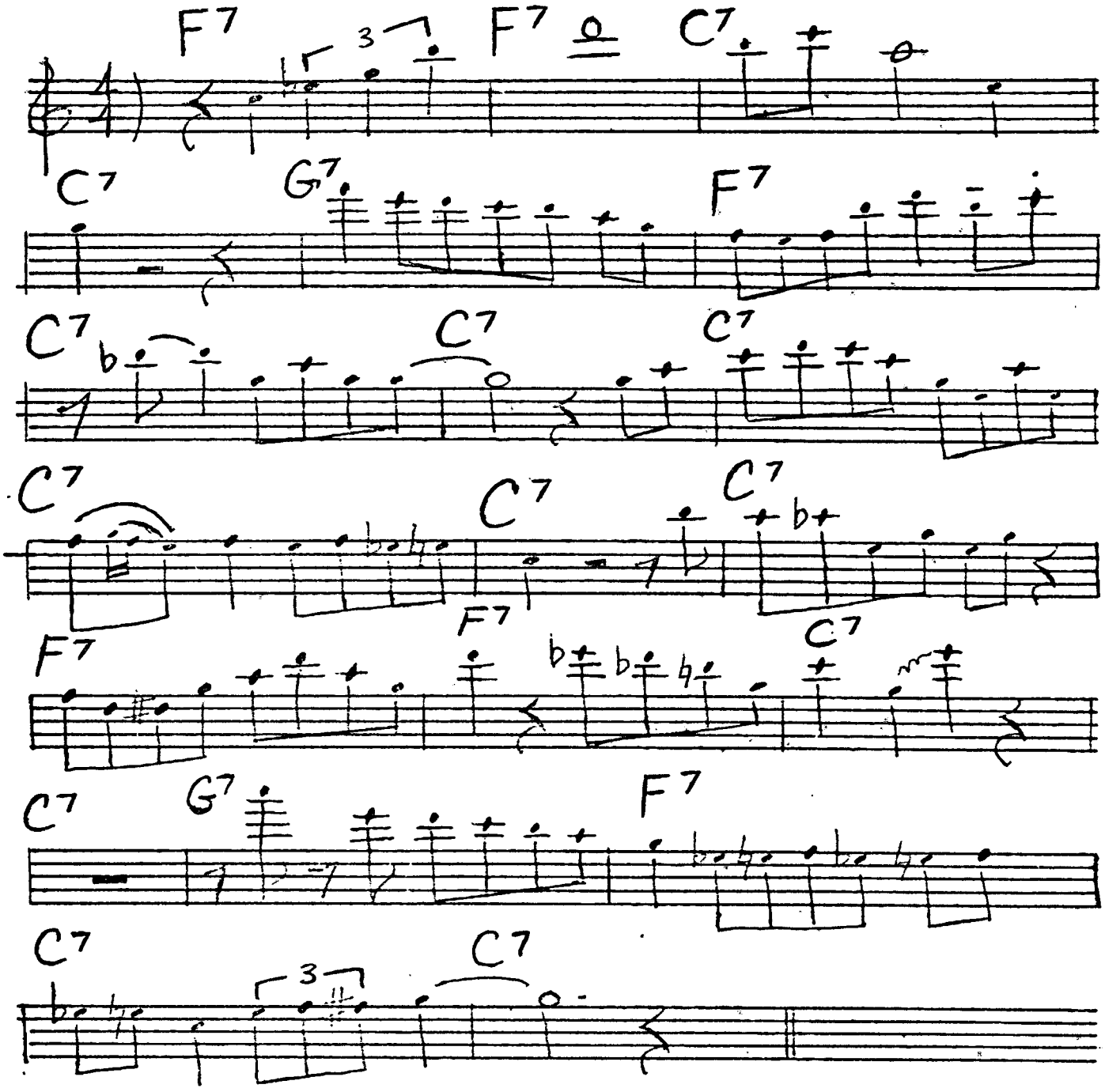
Gillespie's composition starts with a 16-Bar introduction and at the end of the first solo there is a four bar interlude by Gordon and Gillespie. The piano takes the first solo and then Gordon enters after the interlude.

The first observation of Gordon's solo is his sound. Listening carefully to Gordon's solo one can hear the light, airy sound made famous by Lester Young. There are also other concepts that can be traced directly to the Lester Young style such as the emphasis of using the ninth or sixth.

BLUE N' BOOGIE

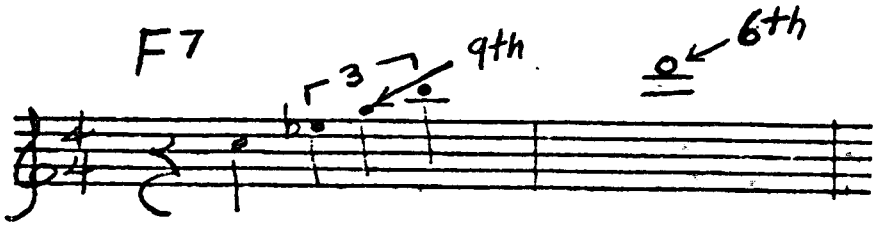
By Dizzy Gillispie
Transcribed By
Calvin M. Stemley

C - BLUES



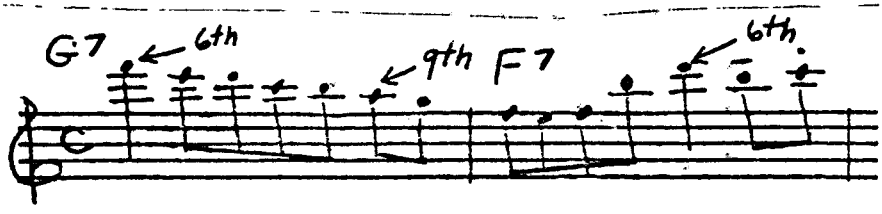
Immediately following Gordon's entrance in the fifth bar he emphasizes the sixth in the sixth bar for four beats.

Ex. 2.

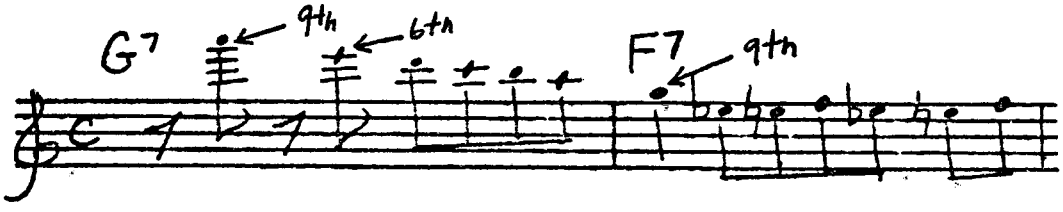


In the fifth measure Gordon uses the eleventh and ninth (the second note in the triplet grouping). Here again is another prevalent feature of Young's concept of improvising. In some instances Gordon emphasizes both the sixth and ninth degrees of the scale within the same bar or note grouping. Bar 9 in the first and second choruses. A chorus will be defined as "a musical form in Jazz delineating a chord structure or progression which in its tonality forms the basis for an improvisation.[16]

Ex. 3



Ex. 4



16. Gunther Schuller, Early Jazz (New York: Oxford University Press, 1968). p. 375.

Example 3 illustrates Gordon's earlier tendency to emphasize the sixth and ninth degrees of the scale by using them on accented portions of the beat. Gordon departs from this concept in Example 4 and uses the same two scale degrees on unaccented portions of the beat. One might speculate that he did this to interrupt the symmetrical flow of eighth notes that had preceeded and dominated the majority of the improvisation and, therefore, he gives the improvisation a bit of variety. It is also interesting the way in which Gordon has reversed the order of the ninth and sixth degrees in the two examples. The format in Example 3 is (1) sixth followed by ninth and then sixth again. Example 4 is just the opposite of this and may again indicate Gordon's use of variation. The final prominent feature of these two examples is Gordon's use of the harmonic (A) in Example 4. This is an indication that Gordon was familiar with the alternate fingerings used in the production of harmonics; those fingerings he had learned earlier in his musical development from Saxophonist Illinois Jacquet.

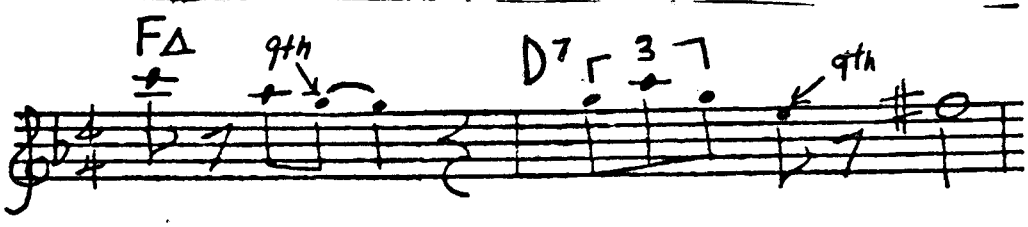
The following transcription is a Lester Young solo on Raymond Klages and Jesse Greer's composition "Just You, Just Me." The solo can be heard on the recording Lester Young At His Very Best Emarcy 66010) on the original masters series. The solo was transcribed by Bill Russo and Lloyd Lifton for an analytical column of theirs called Jazz Off the Record (Downbeat, January 13, 1950). Although it is not a blues composition, Young's solo on this song illustrates the similarities found in Gordon's solo on "Blue N Boogie"

especially the concept of accentuated sixth and ninth degrees of the scale).

The first bar of Young's solo indicates his emphasis on the ninth which is introduced on the unaccented portion of the beat and tied to the accented beat that follows. The second bar also emphasizes the ninth on the second beat.

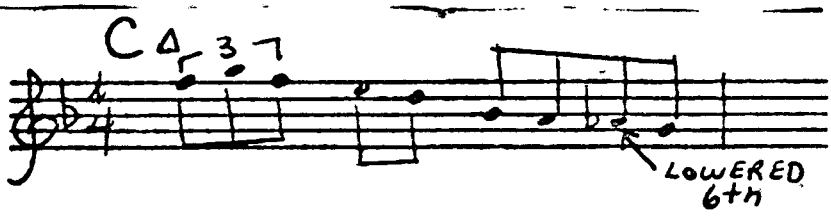
Lester Young's solo on "Just you, Just Me" (Bars 1 and 2)

Ex. 5



The next example found in bar 4 of the first chorus is interesting because Young introduces the lowered sixth on an accented portion of the fourth beat.

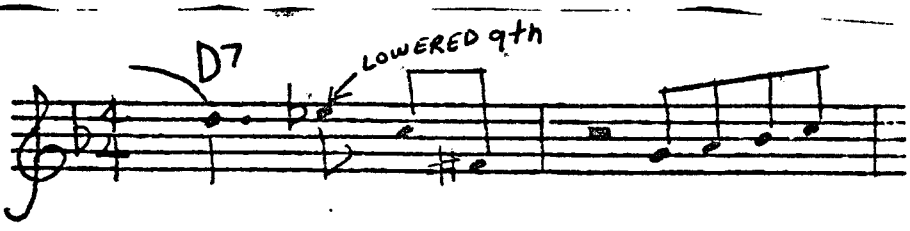
Ex. 6



In this example the lowered sixth is preceeded by the major sixth. The lowered ninth is also used frequently throughout this solo and is treated differently in each instance. The following illustrates Young's preference for the lowered ninth and the unique way in which he used it.

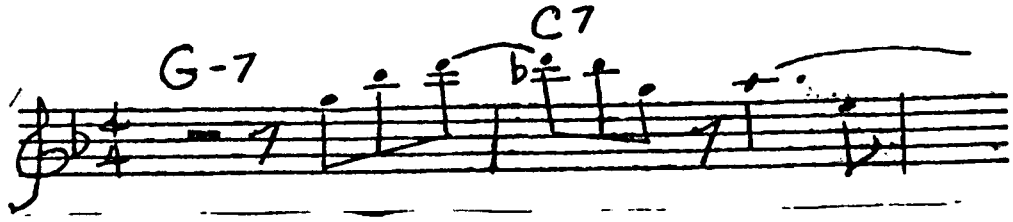
1st Chorus (Bar 10) Just You, Just Me

Ex. 7



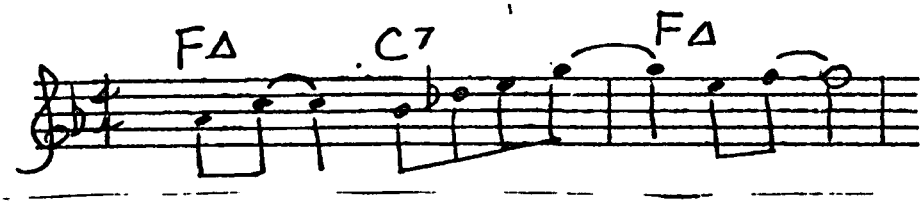
(Bars 28 and 29)

Ex. 8



(Bars 31 and 32)

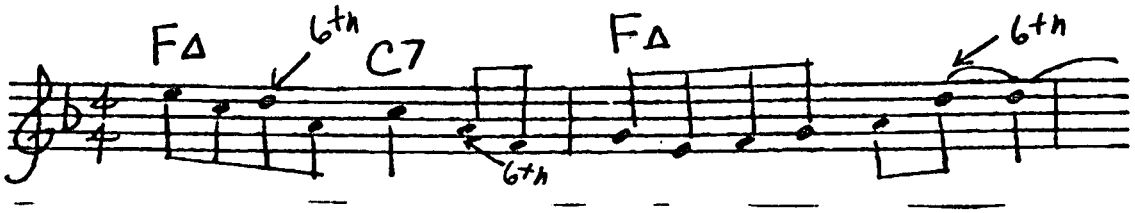
Ex. 9



In each of the above examples the lowered ninth is approached differently. It is on the upbeat following the dotted quarter note in Example 7. In Example 8, it is anticipated by the fifth of the G minor seventh chord which is slurred to the lowered ninth. In the final example it is preceeded by a chordal skip and followed by stepwise movement to the third of the seventh chord. It should be noted that Lester Young was the first instrumentalist to popularize the idea of implied harmony in Jazz. The simple use of the ninth degree of the major or minor scale against a seventh chord was a concept that Young developed long before Thelonious Monk gained recognition for extending the harmonic possibilities during the Bebop Era. Young was also the first jazzman to consistently emphasize the sixth degree of the scale against a major triad although the added sixth was used in earlier Jazz music (Lester Young, The Jazz Giants; 56, Verve VE-1-2527, Gigantic Blues).

(Bar 8 and 9) Just You, Just Me, Lester Young

Ex. 10



(Bar 14)

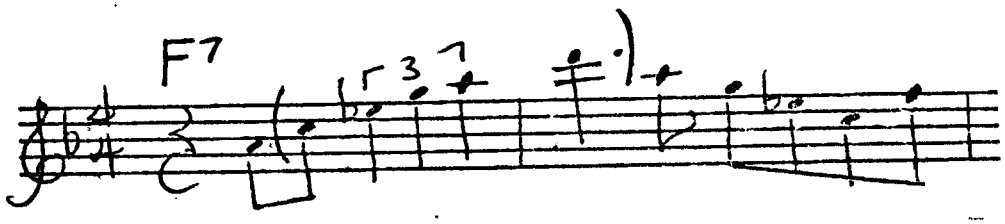
Ex. 11

The above examples represent Young's concept of implied harmony, In Example 10 Young remains consistent in his use of the accented sixth, but of greater importance the sixth is used against the F major triad. This functions in a similar manner on the C seventh chord and the F major triad in the following measure. Against the C seventh chord the sixth is probably being used as a substituted note for the seventh of the chord. Example 11 represents the same concept as the previous example, but in this example emphasis on the sixth can be seen more clearly (the sixth is used on every beat with the exception of the fourth beat). All of the previous examples indicate that Gordon adopted Young's concepts on the treatment of the sixth and ninth degrees of the scale and in many situations used them in a similar manner.

Further evidence of Lester Young's influence on Dexter Gordon can be found in the comparison of the above improvisations. In the seventeenth Bar of Young's solo ("Just You, Just Me") he uses the following melodic pattern.

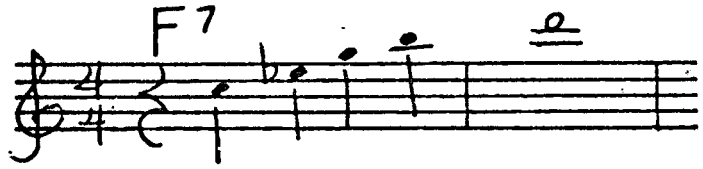
(Bar 17)

Ex. 12



(Bar 1) Blue N Boogie

Ex. 13



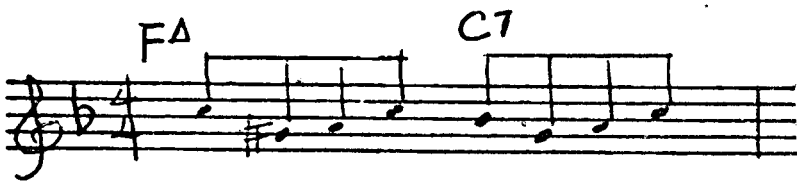
Both of the above examples exhibit similarities in approach on the F seventh chord. The choice of notes is almost identical. The only difference is that Gordon has rhythmically augmented C (the first note of the pattern) to be held for a full beat instead of a half beat found in Example 12. He has also augmented the sixth in the second bar to be held for four beats. With the exception of the rhythmic variation it becomes apparent that during Gordon's development, he extracted various phrases used by Young and incorporated them verbatim into his own repertoire of improvisational devices. Comparison of the above two solos reveals many similarities in the improvisatioal conceptions of the two saxophonists. However, there are a few differences that are noticeable.

A careful examination of Lester Young's solo will reveal that he made frequent use of the lowered ninth. In some instances, it is found on the accented portion of the beat and at other times it is not. Young more infrequently uses the lowered sixth than he does the lowered ninth, but when the lowered sixth is used it is approached in a similar manner to the lowered ninth. Examination of Gordon's solo reveals that he consistently used the major sixth and ninth degrees of the scale with no alteration of these two notes

against the stated chordal structures. This does not mean that Gordon never altered these two degrees of the scale, but his improvisations during the early 1940's do not illustrate his treatment of them. Another distinct difference of the previous solos analyzed is in the range. Young seems to be partial to the lower and middle range of the saxophone. The preference for these two registers of the instrument can also be found in other Young solos such as "Jive at Five",[17] "Lester Leaps In"[18] and "Salute to Fats."[19] In contrast to Young's preference for the lower and middle registers, Gordon favors the upper and middle register of the instrument. The lowest note that he played throughout his solo on "Blue N Boogie" was a third space C and it was only used three times. The above discussion represents the significant differences of the previously analyzed solos.

(Bar 15) (Just You, Just Me) Lester Young

Ex. 14



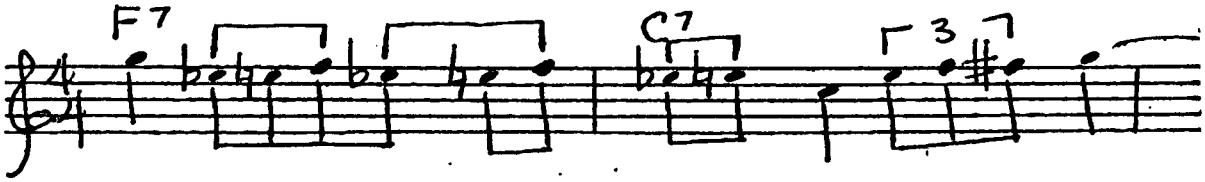
17. Upbeat Magazine, May 4, 1955, p. 6.

18. Jazz: A History (New York: W. W. Norton, Company, 1977) p. 371 by Frank Tirro.

19. Edward Lee, Jazz (London: Kahn and Averill Publishers, 1972) p. 169.

(Bar 10) (2nd Chorus: Blue "n" Boogie) Dexter Gordon

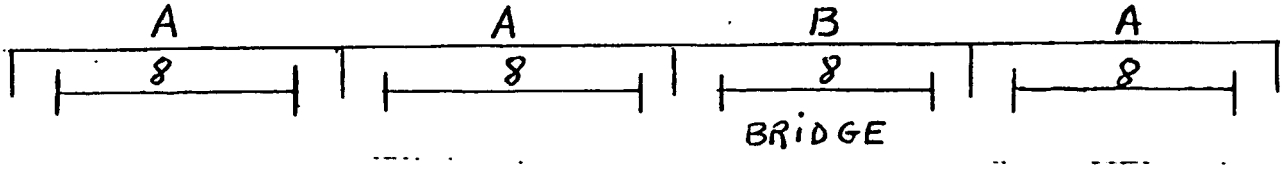
Ex. 15



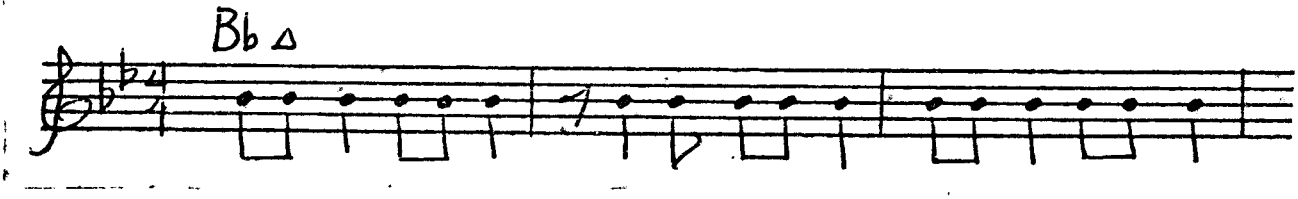
The final examples of the previous analyses represent the use of the repeated pattern by both saxophonists. In Example 14 Young alters the first note in the repeated pattern and this gives the effect of a chromatic downward motion. Gordon, on the other hand, does not deviate from the initial pattern. A portion of this pattern can be found in Bar 10 earlier in the first chorus of his solo.

An improvisational device made famous by Lester Young was the one-note phrase. Using various alternate fingerings, Young produced different sounds on the same note. The rhythmic variation that Young used on the note produced improvisations that were very climactic. This was still another device that Gordon assimilated into his style of playing. The following examples illustrate the use of this technique by both saxophonists. The first example of Young's one-note phrase concept is taken from a transcription of one of his numerous improvisations of his classic original "Lester Leaps In." This composition has a 32 bar structure which is outlined as follows:

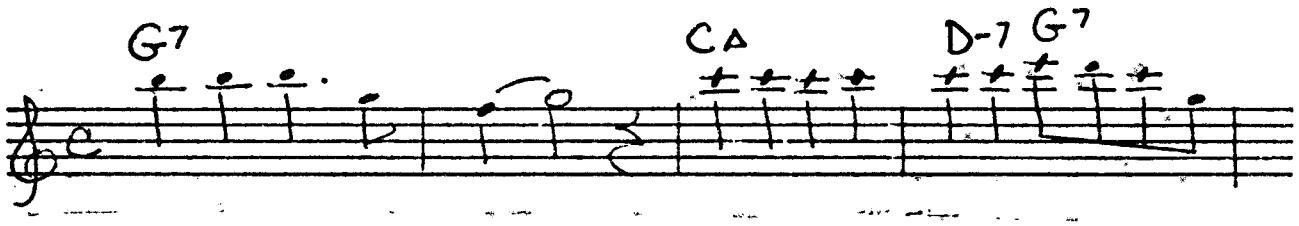
Ex. 16



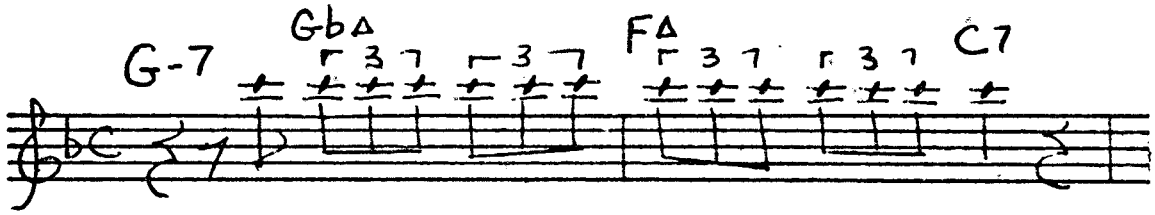
Ex. 17 (Bars 1, 2 and 3) of the Last 8 Bars of (Lester Leaps In)



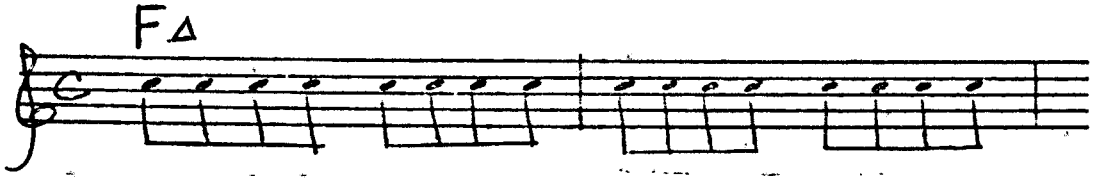
Ex. 18 (Bars 23-26) (Benji's Bounce) Dexter Gordon



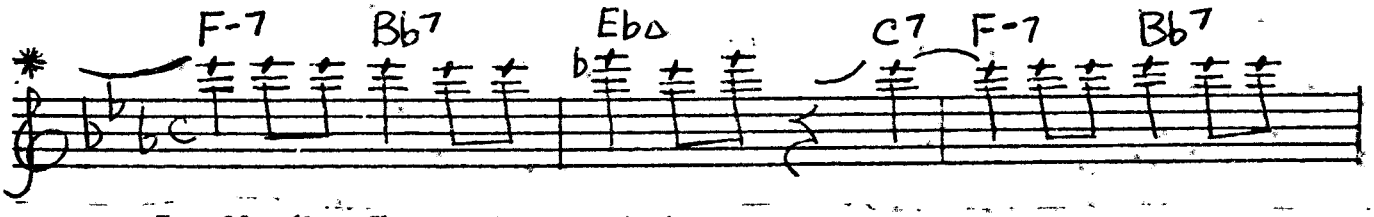
Ex. 19 (Bars 31 and 32) (Fenja) 2nd Chorus; Dexter Gordon



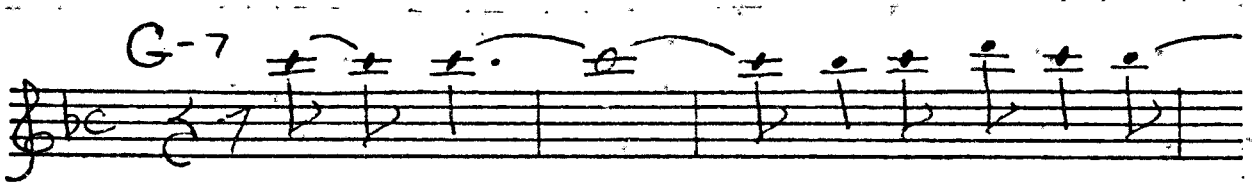
Ex. 20 (7th Chorus: Bars 5 and 6) (LTD) Dexter Gordon



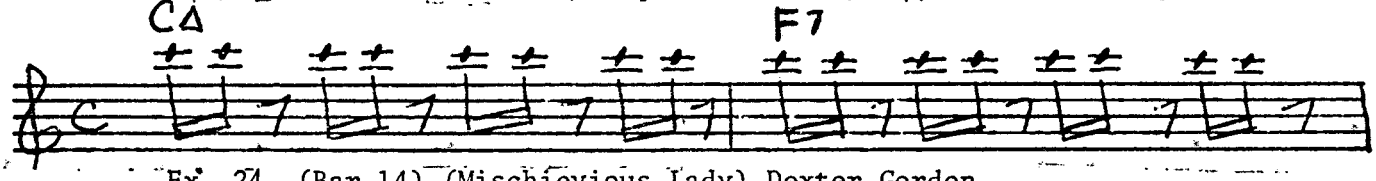
Ex. 21 (2nd Chorus: Bars 1-3) (For Regulars Only) Dexter Gordon



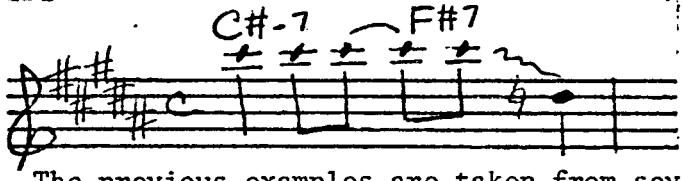
Ex. 22 (1st Chorus: Bars 1-3) (Soy Califa) Dexter Gordon



Ex. 23 (7th Chorus: Bars 1 and 2) (Stanley the Streamer) Dexter Gordon



Ex. 24 (Bar 14) (Mischievious Lady) Dexter Gordon



The previous examples are taken from several transcribed solos of Dexter Gordon between the years 1947-1978. They exhibit Gordon's use of Young's one-note solo concept. Although some examples indicate slight variations, they were included because one-note dominates the majority of the bars with variations. Each of the examples extracted from Gordon's solos represent different rhythm patterns. Unfortunately the sound resulting from the use of alternate fingerings and the rhythmic inflections cannot be adequately notated; careful listening to these examples within their perspective improvisations will give the listener excellent perceptions of the inflections mentioned (traces of the rhythmic inflections of the one note solos can be distinctly heard on the July 6, 1947, recording entitled "The Hunt").

Rhythmically, both Young and Gordon seem to favor the symmetrical eighth note groupings. The transcribed solos of both saxophonists indicate a predominance of the eighth note groupings played very legato. The researcher offers the following two solos of Young and Gordon as evidence of a rhythmic concept that has

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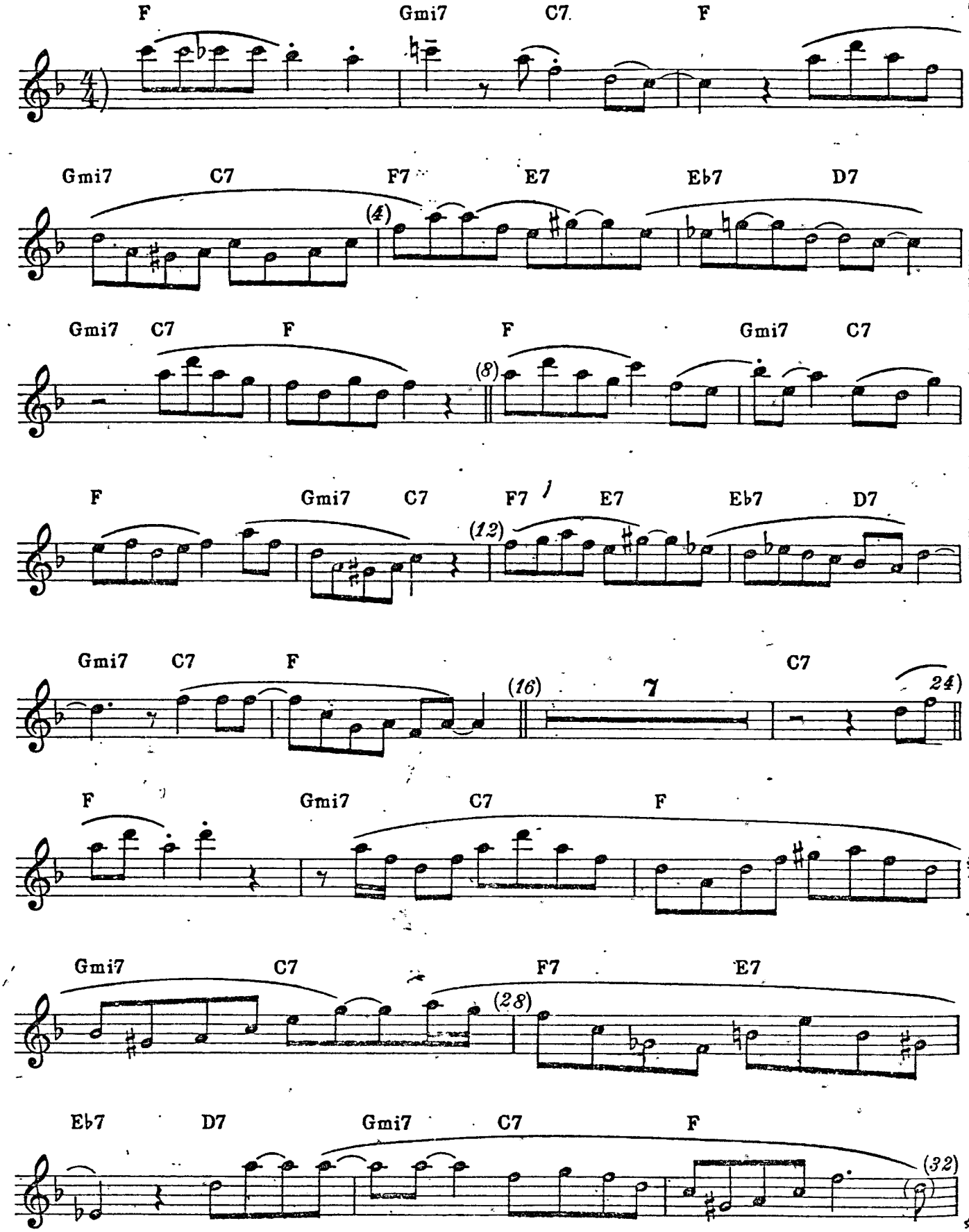
* ~ means to gliss down to the note.
/ means to gliss up to the note.

Tenor Sax

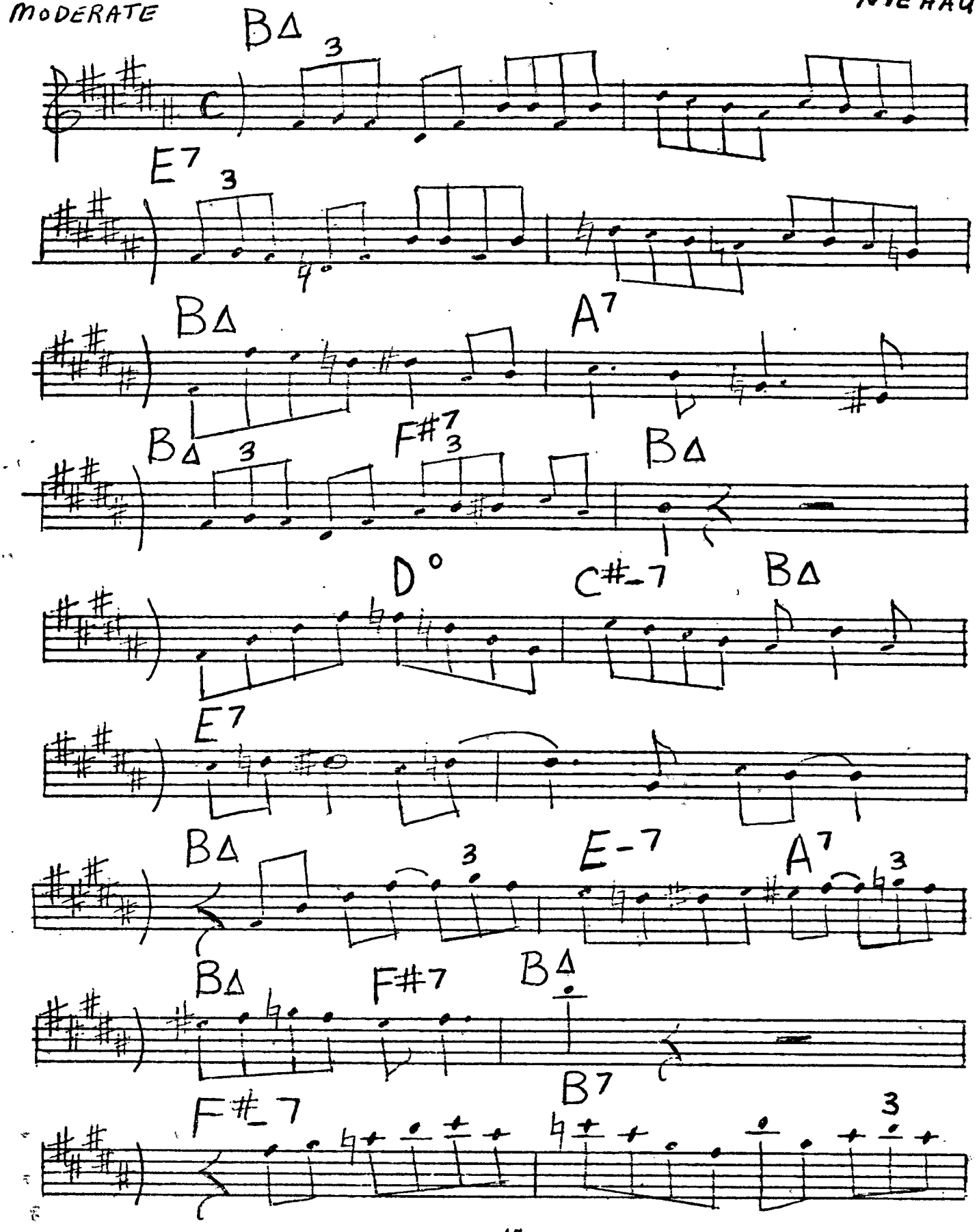
Lester Young On 'Jive At Five'

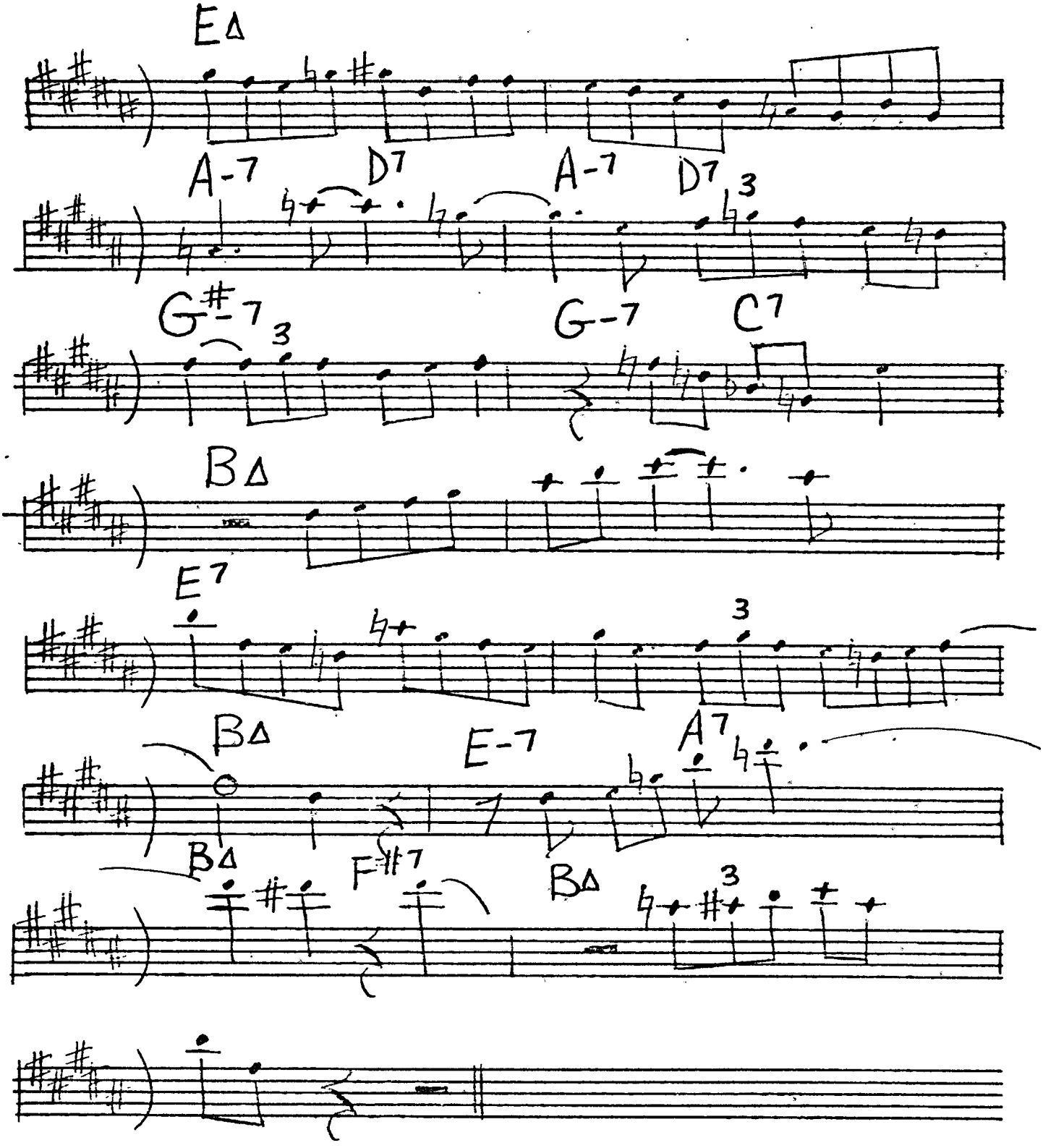


THE CHASE

BY DEXTER GORDON
TRANSCRIBED BY LENNY NIEHAUS

MODERATE




EΔ
A-7
D7
A-7
D7
3
G#-7
3
G-7
C7
BΔ
E7
3
BΔ
E-7
A7
BΔ
F#7
BΔ
3

prevailed throughout the development and maturity of both saxophonists.

The first transcription is of Lester Young's solo "Jive at Five". From the very onset of this solo one finds eighth note groupings played legato (bars 1 through 8). It should be noted that the Jazz style of phrasing is legato and unless indicated otherwise, should be played in a legato or smooth manner even when there are no marks of articulation indicated. The majority of the eighth note groupings comprise entire phrases. Another point of interest in this particular solo is the absence of any triple rhythm. Analysis of other solos by Young illustrates the use of the triplet (either the one or two-beat triplet) within his improvisations. At the other extreme Young's solo on "Salute to Fats" is dominated by triplet figures. The majority of the solo has some form of triplet figures with the exception of bars 5, 7, 8 and 12. The deviation from even groupings of eighth notes in "Salute to Fats" and the exclusion of any triple rhythm in "Jive at Five" may be accounted for in two ways: (1) These two solos were very rare exceptions to Young's consistent style of playing; (2) The examples exhibit Young's mastery of rhythmic variation. The researcher is inclined to support the second theory because (1) Young's earlier association with drumming gave him a better conception of rhythm than most other players that had not had the association and therefore Young could be more innovative from a rhythmic stand point; (2) Playing with some of the finest drummers (Jo Jones and Max Roach) provided Young with rhythmic stimuli to be innovative in a rhythmical sense; (3) Throughout the history of jazz some of the most significant contributions were made by musicians that dared to deviate, experiment

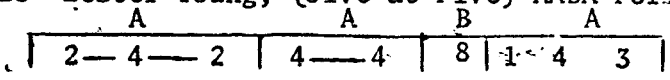
and exploit the elements of melody, rhythm and harmony. Young was no exception to this trend of thought and therefore has to be considered as one of the key pioneers in the development of rhythmic concepts in early Jazz music.

As mentioned earlier Gordon is a master synthesizer. Further evidence of this is his ability to assimilate Young's concepts of rhythm and discreetly include them within his solos. Gordon's solo on "The Chase", like Young's solo on "Jive at Five", is also dominated by even groupings of eighth notes. Also there are numerous groupings of triplets throughout this improvisation. However, unlike Young, who uses the triplet figures periodically, Gordon uses them very frequently. By doing this, his improvisation seems to be rhythmically more balanced and varied than Young's. This may also indicate a departure by Gordon from the strict symmetrical approach to rhythm of Lester Young to the more varied rhythmic approach by Bebop musicians.

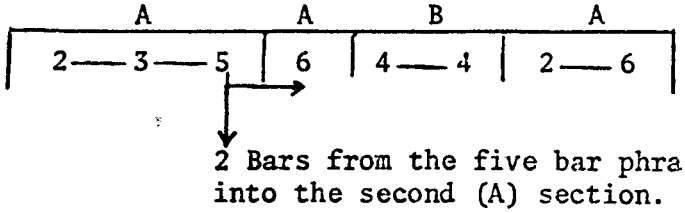
Phrasing is probably one of the most important aspects of an improvisation. It is this aspect that helps differentiate the styles of Jazz (one period from another; Bebop from Swing) and Jazz musicians. Both Young and Gordon have similar concepts of phrasing which should be pointed out. Each of the saxophonists uses the concept of spacing the phrases tastefully. This means that there are usually pauses (indicated by quarter or half rest) between phrases. A parallel can be made between a musical statement and a grammatical one. A sentence is presented and punctuated before the

following statement or complete thought is made. Musically, the same process should occur to achieve a musical thought that is logical and coherent. Analysis of many Young and Gordon solos indicates that both saxophonists have very well spaced solos that allow the music to breathe and enable the listener to better comprehend musical statements of the two musicians. The phrase length of most improvisations is two, four, six, eight or twelve bars. The following diagrams illustrate the format for phrasing used by Young and Gordon.

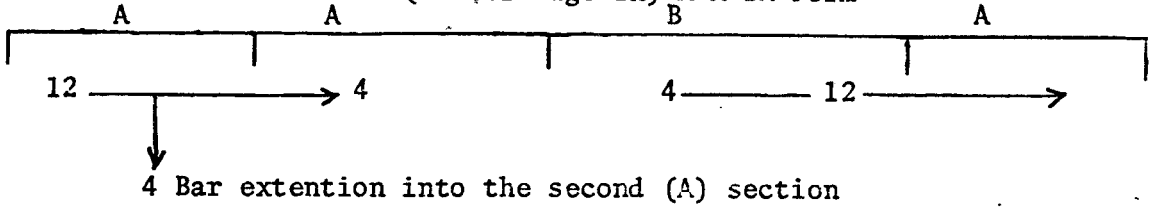
Ex. 25 Lester Young, (Jive at Five) AABA Form



Ex. 26 Lester Young (Just You, Just Me) AABA Form



Ex. 27 Dexter Gordon (Dexter Digs In) A A BA Form



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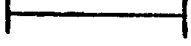
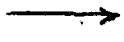
* Numbers indicate how many bars in each phrase

 = Rest;  = phrase extends into next section

Ex. 28 Dexter Gordon (The Chase) A ABA Form

The final improvisational concept of Lester Young that is reflected within Gordon's solos is the concept of "swing." The term "swing" can be interpreted as the rhythmic component that distinguishes a majoirity of Jazz styles from other types of music. The reason that all styles of Jazz are not included is that some periods in Jazz, musicians departed from the concept of swing and advocated more rhythmic freedom and compositional techniques (Avant-Garde and Third Stream Periods). If one is to fully understand the concept "swing" he must realize that a definition within itself is incomplete. The concept of swing must be felt or experienced. Gunther Schuller in his book Early Jazz: Its Roots and Musical Developments offers the following explanation of the swing concept.

> Swing in its most general sense means a regular steady pulse, "as of a pendulum" as one Webster definition puts it. If this were the entire definition, however, most "classical" music could be said to swing. In analyzing the swing element in Jazz, we find that there are two characteristics which do not generally occur in "classical" music: (1) a specific type of accentuation and inflection with which notes are played or sung, and (2) the continuity--the forward--propelling directionality--with which individual notes are linked together[20]

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20. Gunther Schuller, Early Jazz (New York: Oxford University Press, 1968). p. 6-7.

The researcher is inclined to support certain portions of the above explanation but feels that it could be more comprehensive. Swing can be described as a correlation existing between pulse and improvisational expression or statement. The relationship that exists between the two components is one of an aural nature (the relationship can be heard). Jazz musicians that are said to "swing" improvise in such a manner that indicates to the listener their awareness of the steady pulse. This does not mean that jazz musicians are compelled to play before, on or after the beat, but through periodic rhythmic inflections (accents) indicate the presence of a pulse or beat that is felt and experienced by the listeners and causes them to react (clapping of hands, footpatting, popping of fingers). The emphasis on specific beats within a bar also seems to increase the Jazz musicians effectiveness to swing. The accentuation of the second and fourth beat of a bar is a device that has been used consistently by drummers throughout the evolution of Jazz up until the present. The emphasis of these beats by Jazz drummers provides the drive and stimui for Jazz soloists to swing effectively. Based on the above discussion of swing by the researcher, one can conclude that; (1) swing is the result of a Jazz musicians ability to correlate the improvisational ideas with the rhythmic pulse effectively; (2) swing is a rhythmic concept that must involve the aural sense; (3) the response or reaction to the swing concept indicates that it influences the simultaneous execution of response patterns, (hand-clapping, foot patting, etc.); (4) rhythm is the most important

element in Jazz and because the swing concept is a component of rhythm, it is mandatory that it be understood in the context of its role as improvisational stimulus as well as rhythmic foundation for improvisers. Examination of transcribed solos found earlier in this chapter illustrates that (1) both players used a majority of eighth note groupings within their solos and (2) both players used symmetrical rhythm patterns more often than not. Beyond the above two observations, one must listen to recordings of both players to recognize and understand the rhythmic inflections used by both Young and Gordon. The recordings of Gordon during the early forties will reveal once again that he has effectively assimilated a concept of Lester Young and personalized it to fit his own individual style.

In concluding the discussion of Lester Young's influence on Dexter Gordon one must realize that (1) although traces of Coleman Hawkins' style of playing can be heard periodically within Gordon's improvisations, the bulk of improvisational concepts were derived from Lester Young and Charlie Parker. It should be noted, however, that as Gordon continued to develop his individual style during the 1940's, his sound became reminiscent of Hawkins' heavy, dark and full-bodied sound. Secondly, Lester Young's style was discussed in depth to illustrate his importance as an innovator of a saxophone sound and concept that has to some degree influenced a majority of Jazz musicians including Dexter Gordon. Young's contributions have added significance when one realizes his role as transitional figure of the swing style of the 1930's and the modern style of Bebop

during the early forties. Youngs improvisational concept served as a musical model for Gordon's early foundational development and has remained an integral part of his improvisational style.

Chapter IV

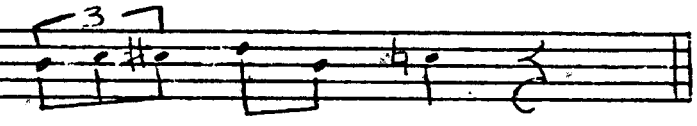
Charlie Parker's Influence on Dexter Gordon's Improvisational Style

Charlie "Yardbird" Parker was probably one of the greatest innovators known to Jazz. His influence on Jazz musicians has been felt both nationally and internationally. This influence has not been limited to the saxophone exclusively, but has effected musicians on all instruments of all ages and nationalities. Parker's contributions to Jazz (specifically the modern Jazz period known as Bebop) are very extensive and inclusive of all the musical elements (melody, harmony, rhythm and phrasing). His countless contributions to the art of Jazz improvisation are too numerous to list. Therefore, discussion of his style will be devoted to his most significant innovative musical concepts and how they related to Gordon's development during the Bebop period.

One of the outstanding aspects of Parker improvisations was his melodic concepts. Only a few Jazz musicians have equalled him in this area of musical expression (Dizzy Gillespie, Art Tatum, Sonny Stitt, Cannonball Adderley and John Coltrane) and none have surpassed him in this regard. Compositional analyses of a composer like Beethoven would indicate that major works of this composer often were developed from small melodic ideas known as motifs. In this respect, Charlie Parker's elaboration of intricate musical thoughts from basic musical ideas can be paralleled to other composers' compositional approach to motifs. In fact, this is one of the key concepts to Parker's improvisational style.

* A Klactoveedsedstene: Bar 22 (1947)

B Just Friends: Bar 24 (1949)

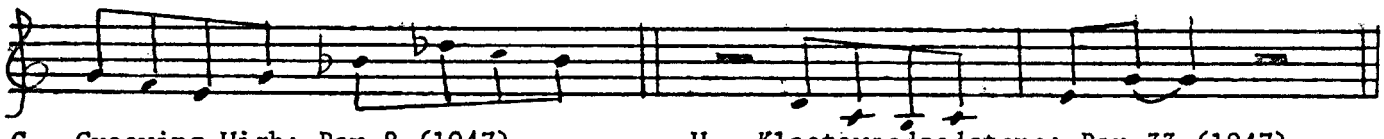


C Thriving on a Riff: Bar 9 (1945)

D Just Friends: Bar 20 (1949)

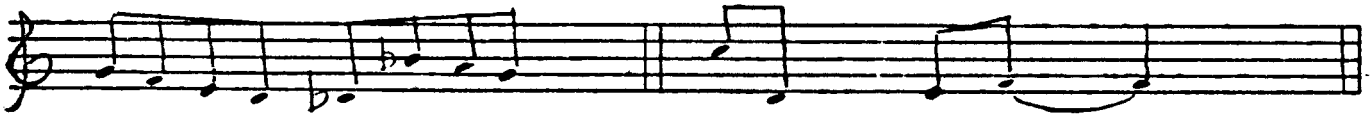
E Thriving on a Riff; Bar 19

F. Grooving High; Bar 6 (1947)



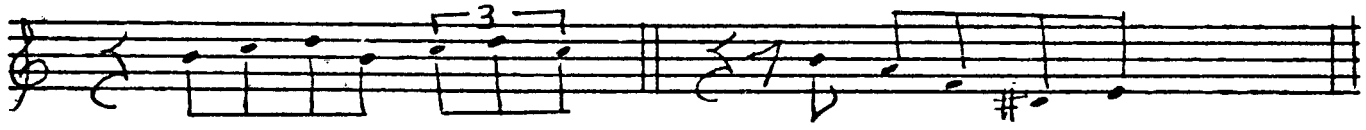
G. Grooving High; Bar 8 (1947)

H. Klactoveedsedstene: Bar 33 (1947)



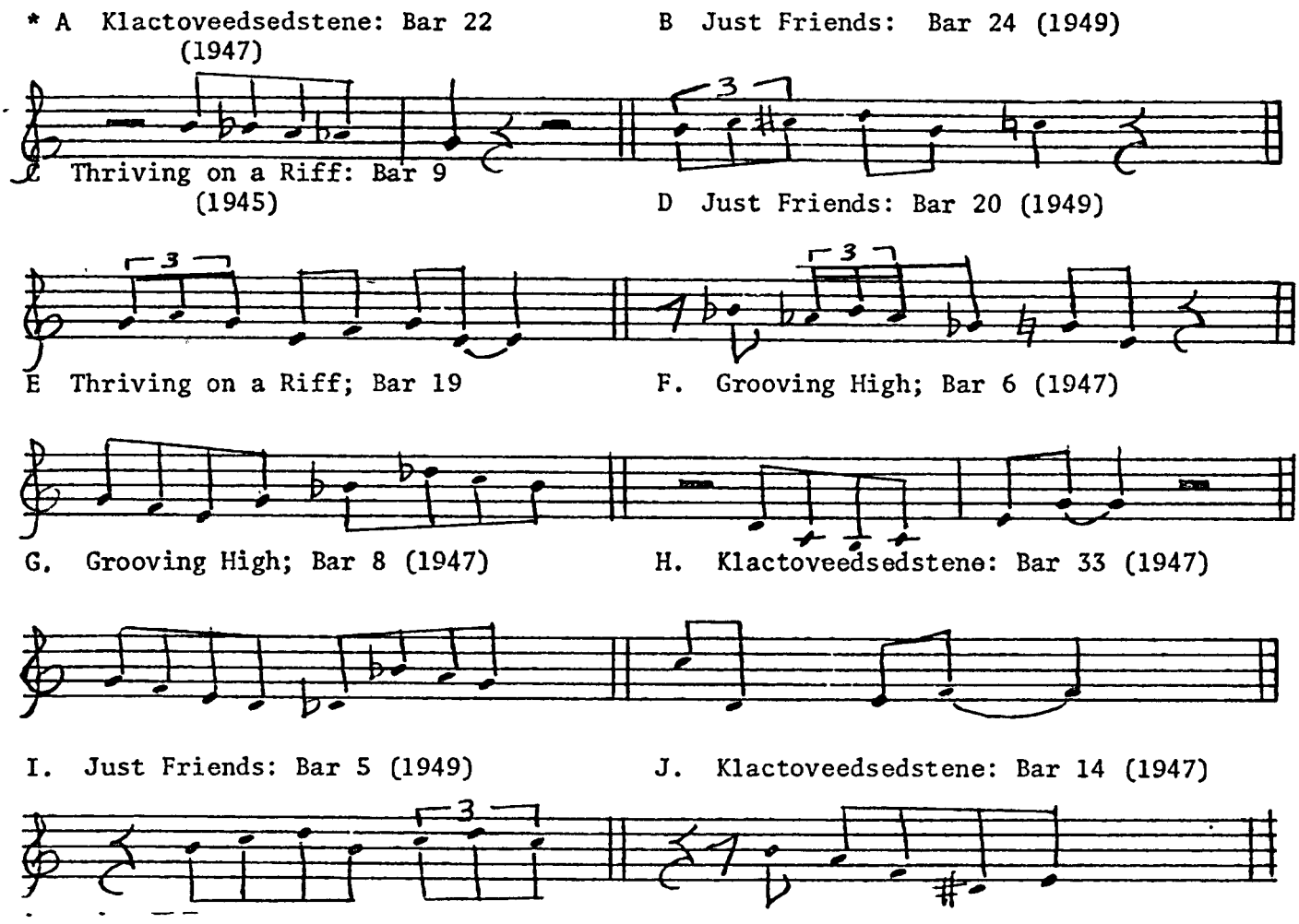
I. Just Friends: Bar 5 (1949)

J. Klactoveedsedstene: Bar 14 (1947)



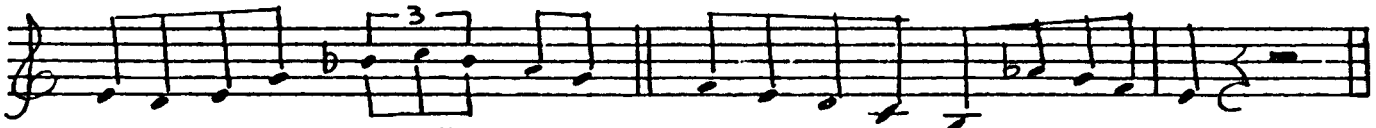
Parker's basic motifs--also known as licks or riff's--at times are original and other times not. These motifs are very familiar and used quite frequently in his solos. It would be an arduous project to list all of Parker's motifs, therefore, the following examples are motifs used most frequently by him:

Ex. 29

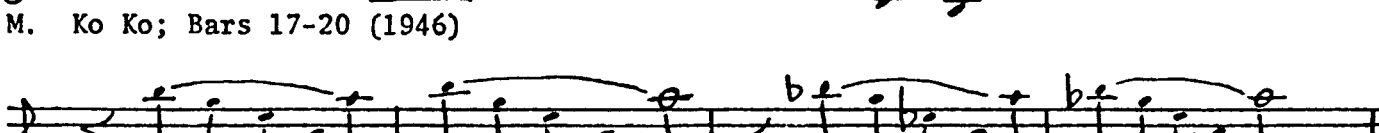


* Motifs A-J are extracted from "Bird in Flight" Downbeat Magazine, August 1965, P. 22.

** K. Constellation: Bar 30 (1948)



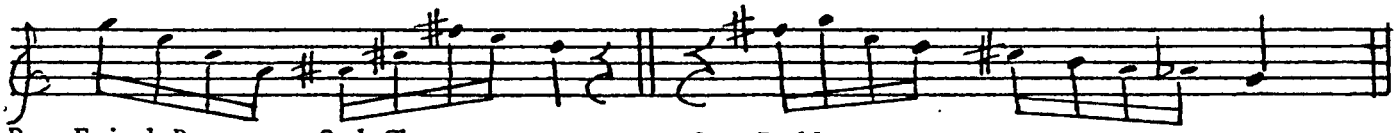
L. Relaxing with Lee; Bar 28 (1953)



M. Ko Ko; Bars 17-20 (1946)

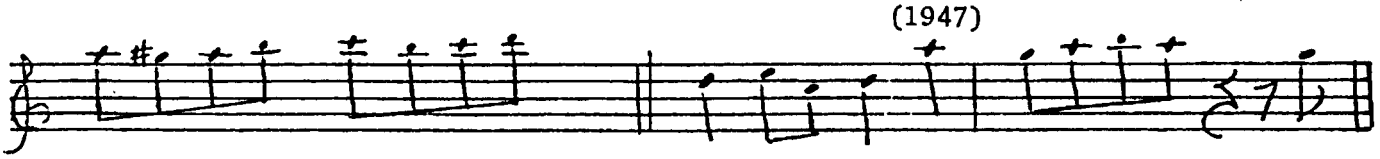
N. Fried Bananas; Bar 14 (1967)

O. Fried Bananas; Bar 23 (1967)



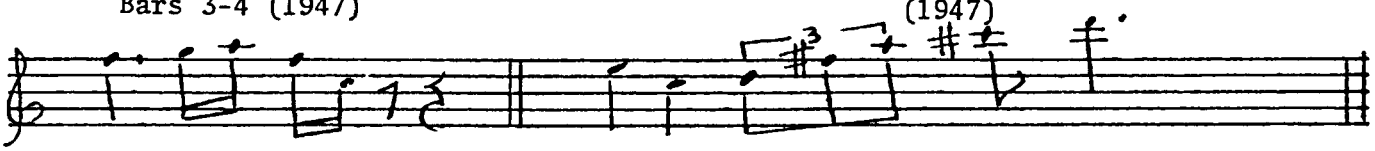
P. Fried Bananas: 2nd Chorus

Q. Daddy Plays the Horn; 2nd Chorus Bar 1 (1947)



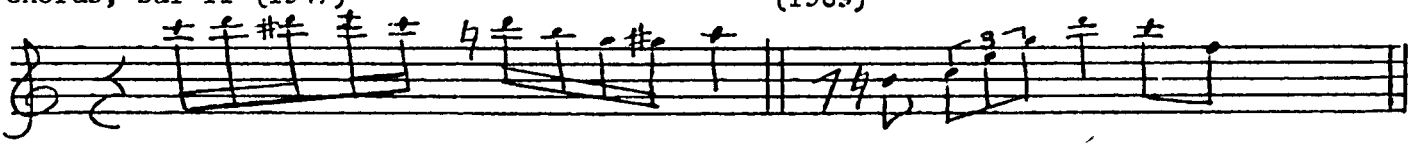
R. Daddy Plays the Horn; 2nd Chorus Bars 3-4 (1947)

S. Daddy Plays the Horn; 3rd Chorus, Bar 11 (1947)



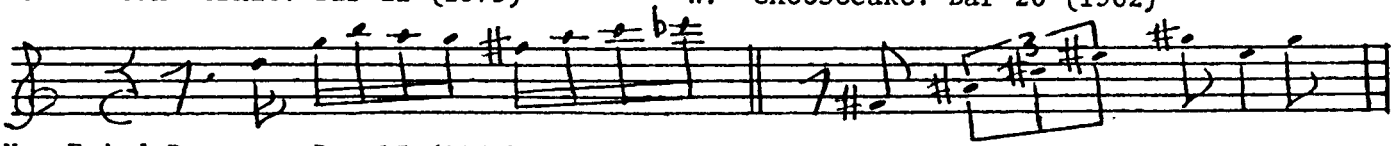
T. Daddy Plays the Horn; 5th Chorus, Bar 11 (1947)

U. Montmartre: 2nd Chorus, Bar 30 (1969)

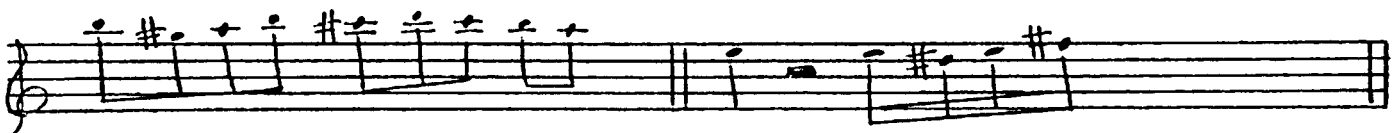


V. Boston Bernie: Bar 21 (1979)

W. Cheesecake: Bar 20 (1962)

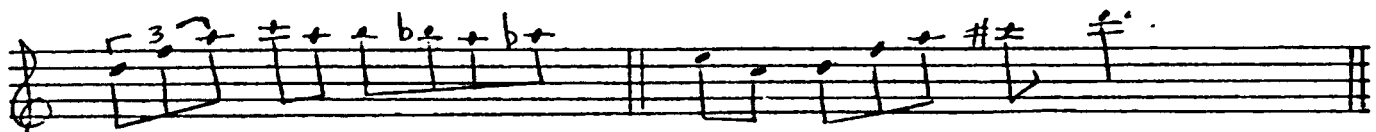


X. Fried Bananas; Bar 13 (1967)



Y. Boston Bernie; Bar 36 (1979)

Z. Daddy Plays the Horn; Bar 11 (1947)



**Motifs K-M are extracted from the Charlie Parker Omnibook of Jazz Solos transcribed by Jamey Aebersold.

***N-Z are extracted from Dexter Gordon solos found in Dexter Gordon Jazz Saxophone solos transcribed by Lennie Niehaus.

Motifs of Gordon's more recent recordings are used because during the early and mid-forties Gordon's playing was still more dominated by the Lester Young style, and in later years (1949-1962) Parker's influence began to be more dominant than it had been earlier. One might speculate that the complexity of Parker's musical concepts took a longer period of time to be assimilated and understood by Gordon than did the earlier concepts of Lester Young. This does not mean that the concepts of Parker cannot be heard within Gordon's improvisations of the forties, but the Parker influence is more prevalent in later years. References will also be made to thematic materials found in four Gordon Recordings of the forties: The Chase (1947), Dexter Digs In (1948), Setting the Pace (1948) and Mischievous Lady (1947).

Examination of Parker improvisations reveal that he had superior skills in the manipulation of thematic material (1) He played motifs on any beat (or portion of the beat); (2) made extensive use of retrograde inversion; (3) very skillfully used the rhythmic concept of diminution and always maintained the swing feeling that is most vital to Jazz. Prior to the discussion of Parker's treatment of the motif, the researcher would like to indicate the similarities of Lester Young's style (that were also common in Gordon's solos) found within Parker's improvisations during the early forties. Parker's 1942 chorus on The Jumpin' Blues reveals characteristics of Young's style.

The obvious similarities of this solo to Lester Young's approaches are (1) consistent use of even eighth-note groupings, (2) frequent appearances of the sixth and ninth degrees of the diatonic scale, (3) the shifting of rhythmic accents and (4) the final bouncing lick of Lester Young. Groupings of even eighth-notes can be found in bars 1, 2, 4, 6, 8 and 10. The consistent use of the sixth and ninth degrees of the scale are found in bars 2 through 12 including the pick-up to the chorus. A more definite categorization of the treatment of the sixth and ninth degrees of the scale within this solo is as follows: (1) accented sixth (Bar 10); (2) accented ninth (Bars 2 and 5); (3) augmented sixth (Bar 12); (4) augmented ninth (Bar 11) and (5) lowered ninth (Bar 8). The accentuation and altering of these two degrees of the scale can be traced back to Lester Young and as mentioned earlier were used extensively by Dexter Gordon. The shifting of accents is found in bars 2, 3, 5, 6, 10, 11 and 12. The accents are displaced by the use of the slur and, therefore, create a feeling for syncopation.

Analyses of numerous Charlie Parker improvisations reveal the use of various melodic devices (1) motifs; (2) repeated melodic patterns used against different chordal structures, (3) ascending and descending melodic patterns, (4) major scale usage, (5) the shifting of harmonic accents. Prior to a discussion of Parker's manipulation of these thematic materials, it should be noted that, to better comprehend Parker's music, the above devices must be examined in their relationship to the harmonic structures of the compositions.

Motifs

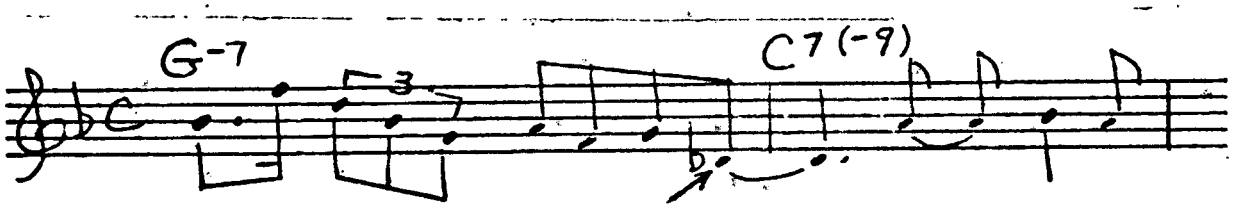
The previously illustrated examples represent a minute portion of Charlie Parker's extensive repetoire of motifs (later known as licks, riffs or"cliches"). These characteristic motifs appear in various Parker solos and may be used differently from one solo to another. The motifs found in the illustrated examples are used consistently throughout Parker's solo on Just Friends. Motif B appears in Bars 24 and 26; D in Bars 20 and 30; F in Bars 6, 28, and 31; and I in Bars 5, 9, and 11. Frequent appearances of these motifs can also be found in Parker's solo Klactoveedsedstene. Motif A appears in Bar 22; B in Bars 3, 19, 27 and 32; D in Bar 16; F in the first bar of the pick-up and Bars 4, 12, and 20 of the chorus; H in Bars 23 and 33; I in Bars 2, 7, and 11; and J in Bar 14. As mentioned earlier, Parker's melodic devices usually had some relationship to harmonic structures. Motifs were no exception to this concept and Bars 18 and 19 of the first chorus and Bar.19 of the second chorus of Parker's solo on "Thriving from a Riff" are very similar with one exception; they occur in different bars of the phrase.

Despite the similarities of notes in the motifs, they are played against different harmonies. For example, in Bar 18 of the first chorus, the motif is played against a D seventh chord. In Bar 19 of the second chorus it is played against a G seventh or B diminished however, Parker delayed moving to the G seventh chord until Bar 20, making the notes F sharp and E flat altered tones.

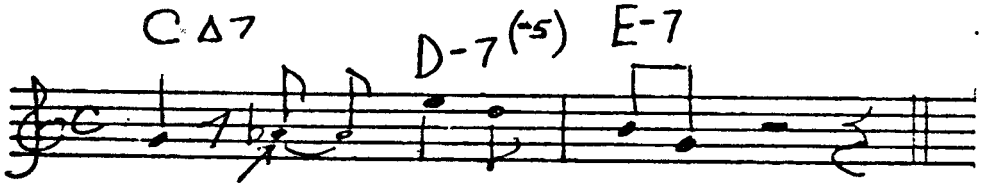
Treatment of the Sixth and Ninth

Another distinctive Parker melodic device, was his treatment of the sixth of the major scale (Bb in the key of D, for example). The following examples illustrate the different ways that he treated the flatted sixth.

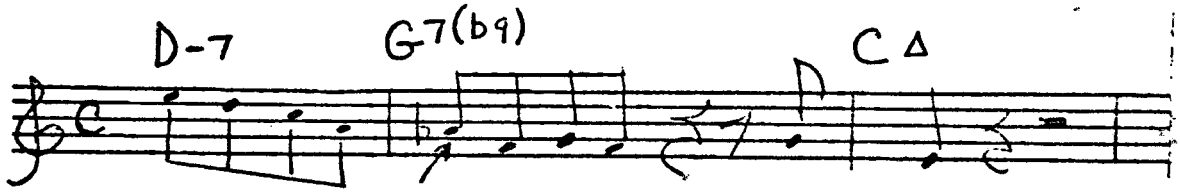
Ex. 30 "Scrapple from the Apple" (Concert Key) with lowered ninth



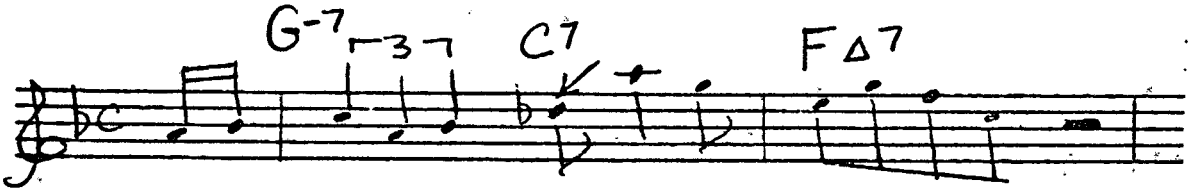
Ex. 31 "Perhaps" with lowered sixth



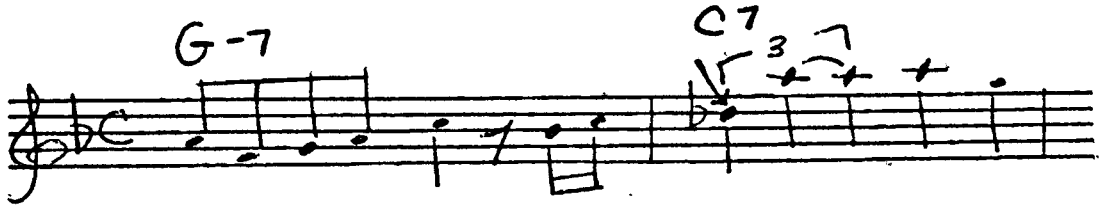
Ex. 32 "Barbados: (1947 with lowered ninth



Ex. 33 "Barbados: Bar 2 with lowered ninth



Ex. 34 Barbados: Bars 9 and 10 with lowered ninth



Ex. 35 Cheryl: Bar 10 with lowered fifth

In each of the previous examples the flatted sixth is used against different chordal structures, thus giving the effect of an implied harmony: (1) example 30 the flatted sixth is used against a C minor seventh chord and therefore the chord implies a lowered ninth; (2) example 31 the flatted sixth remains stable; (3) example 32, 33 and 34 the flatted sixth is again implying the lowered ninth and (4) example 35 the flatted sixth is used as a lowered fifth.

From the previous examples one can conclude that: (1) the way in which the flatted sixth is used against the II7 chord may explain the concept of the flatted fifths used extensively during the Bebop period; (2) Parker usually used the flatted sixth against II7 and V7 chords and (3) in some instances (just as Lester Young had done) Parker emphasized the altered sixth and ninth.

At this point the similarities of the Parker style found within Gordon's style should be acknowledged. Like Parker, Gordon also used motifs frequently within his improvisations and motifs

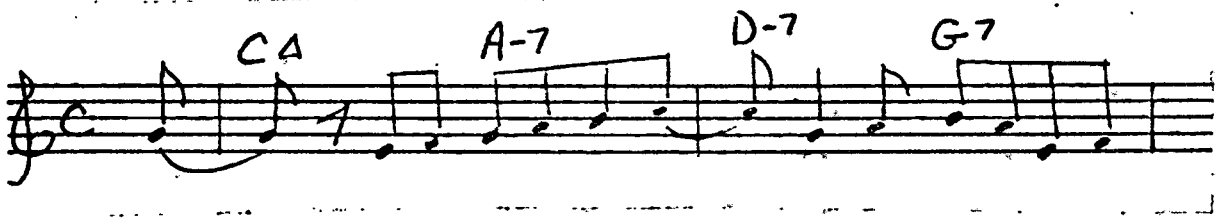
N through Z are motifs found within Gordon's solos. Dexter Gordon's treatment of motifs during the forties was similar to Charlie Parker's approaches. Motif N exhibits Gordon's use of the upper intervals of a chord as melody notes of an improvisation (he uses the fifth, seventh, ninth and eleventh chordal tones of the G seventh chord). This was also a concept developed by Parker during Bebop. Within motif O Gordon used both the major sixth and ninth on strong portions of the beat; Q once again reveals the accented ninth; R illustrates an economical approach to the two bar phrase and the augmentation of rhythm within the motif; S exhibits the triplet rhythm followed by a syncopated figure; T illustrates the chromatic triplet; U illustrates the accented major sixth; V represents the use of upper intervals of the chord used as melody notes of the improvisation, syncopation and triplet usage; W represents a familiar rhythm pattern used by Parker; X is a pick-up phrase used frequently by Parker and Gordon during the forties and Z is another example of a triplet figure followed by a syncopated pattern. These are a few of the ways in which the influence of Parker's approach to motifs can be seen in Gordon's solos during the forties. Although these were important concept's in regard to motifs, there were other melodic concepts of Parker's that were foundational materials for Gordon's style.

Major Scale Usage

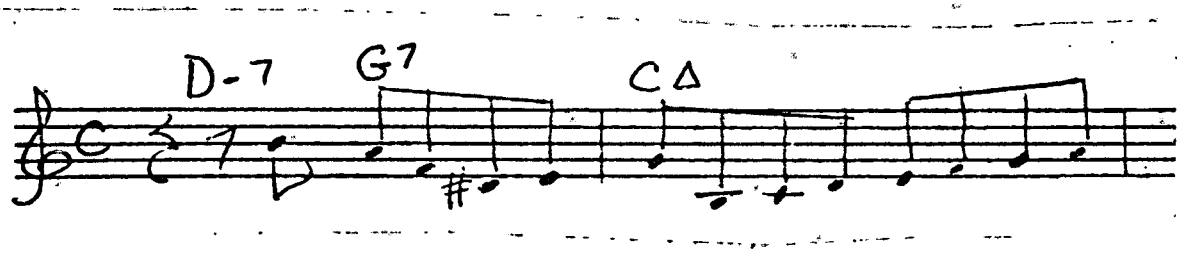
The use of the major scale as improvisational material was a melodic concept common to both Gordon and Parker. Although neither saxophonist innovated this concept, both manipulated the scale with

expertise. The following examples illustrate fragments of scales as well as scales in their entirety found within the solos of both Parker and Gordon

Ex. 36 Charlie Parker "Perhaps" (1948

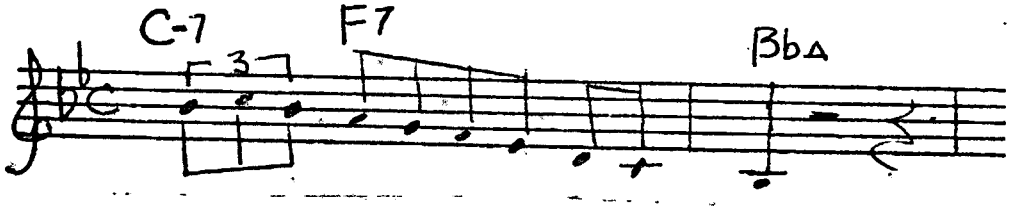


Ex. 37 Charlie Parker "Bongo Beep" (1947)

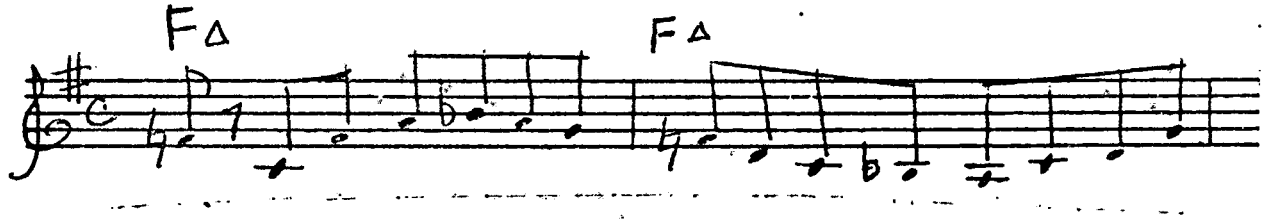


Ex. 38 Thrivin' from A Riff (1945)

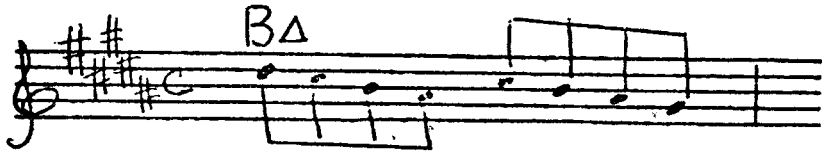
Ex. 39 Charlie Parker "Moose the Mooche" (1946)



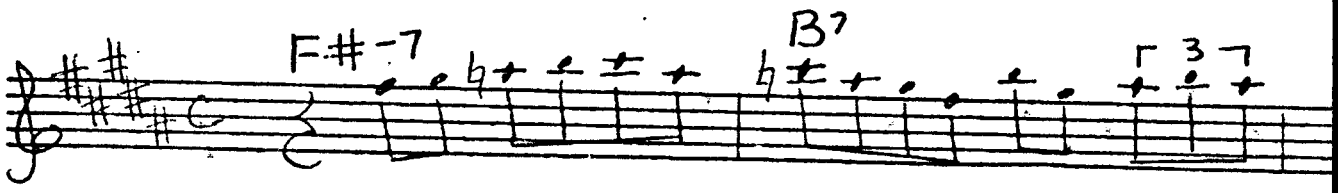
Ex. 40 Charlie Parker "Ornithology" (1946)



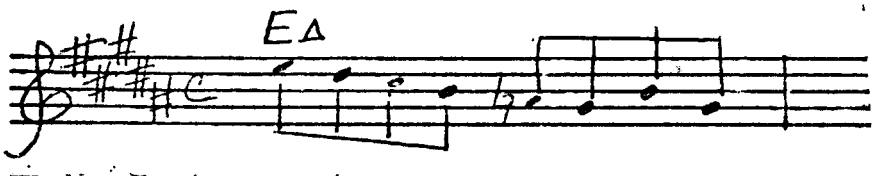
Ex. 41 Dexter Gordon "The Chase" (1947)



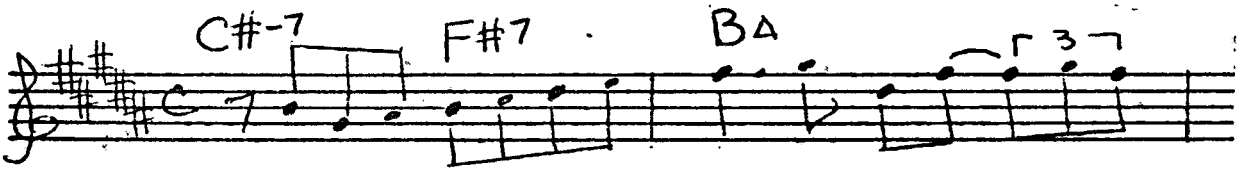
Ex. 42 Dexter Gordon "The Chase" (1947)



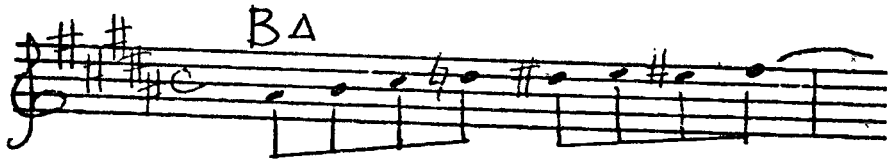
Ex. 43 Dexter Gordon "The Chase" (1947)



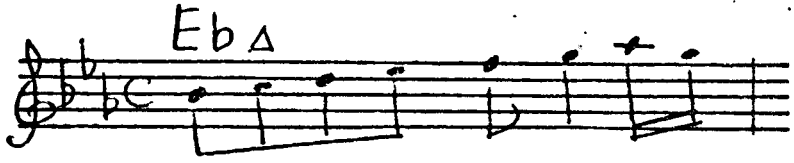
Ex. 44 Mischievious Lady (1947)



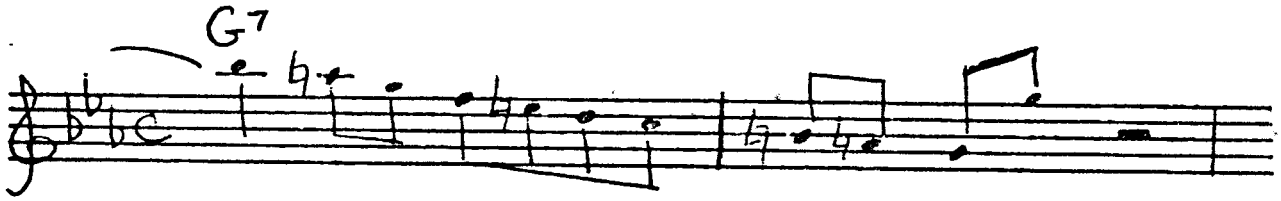
Ex. 45 Dexter Gordon "Mischievious Lady" (1947)



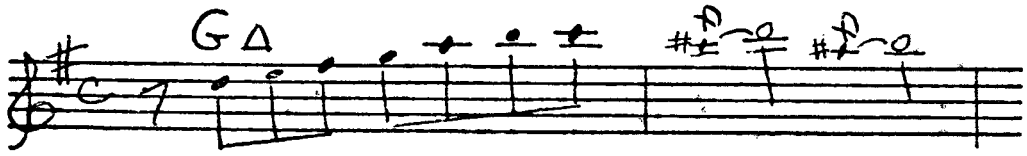
Ex. 46 Dexter Digs In (1947)



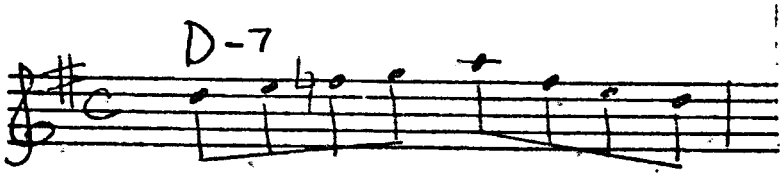
Ex. 47 Dexter Digs In (1947)



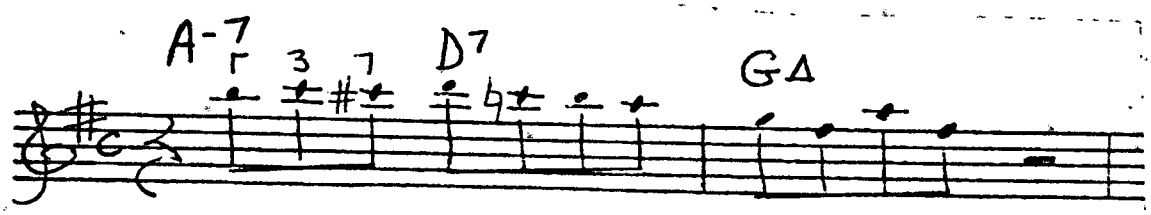
Ex. 48 Dexter Gordon "Setting the Pace" (1947)



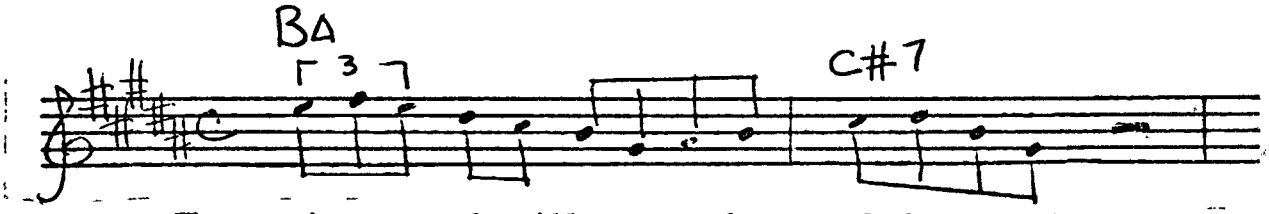
Ex. 49 Dexter Gordon "Setting the Pace" (1947)



Ex. 50 Dexter Gordon "Setting the Pace" (1947)



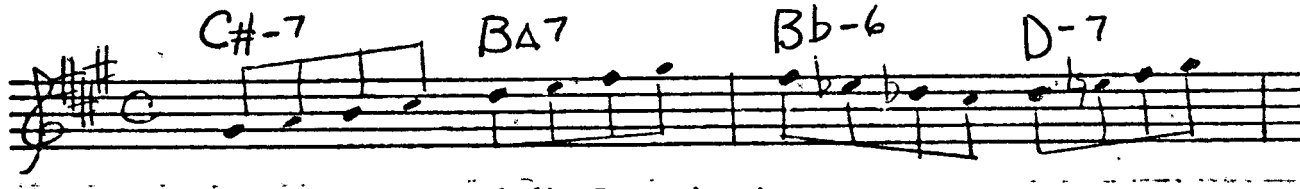
Ex. 51 Dexter Gordon "Mischievious Lady" (1947)



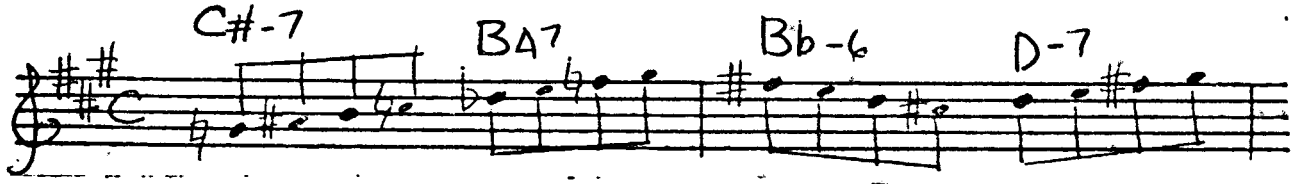
The previous examples illustrate the use of the scale by Parker and Gordon. In some instances the major scale was used, It should also be noted that both saxophonists used the blues scale (the lowering of the third, fifth and seventh degrees of the major scale creating a bluesy sound) extensively. However, at this point the discussion will be focused on the major and minor scales usage. Examination of the examples reveals that both saxophonists used scalar melodic patterns within their respective solos but each soloist used these patterns in different ways. In example 36 Parker begins the scale on the third of the C major triad and the scale ascends through the A minor seventh chord ending on the D minor seventh chord in the following bar. Example 37 is somewhat similar to 36 because the scale also moves in an ascending motion. However, in this example the scale pattern begins on the fifth of the C major triad and leaps down to the seventh degree of the scale and then ascends to the sixth degree of the scale. In both examples it may seem that Parker has used the scales in a conventional manner.

On this hypothesis the researcher would agree but it should also be noted that examples 36 and 37 reveal that Parker is aware of the tonality set forth by the key signature. In other words, there are no alterations where the scales (or portions of the scales) are used. The researcher would like to define this concept as melodic improvisation. An improvisation (or fragment of an improvisation) that conforms to either the tonality of the tune or the chordal structure of the tune when a scale is used will be considered melodic improvisation. To illustrate this point the researcher offers the following examples.

Ex. 52 Example of Correct Melodic Improvisation



Ex. 53 Example of Incorrect Melodic Improvisation



The melodic improvisation concept can also be found in Gordon's solos, and examples 41, 28, 49 and 51 illustrate Gordon's usage of this concept. In some instances, however, Gordon departed from this concept and example 45 illustrates this point. In example 45 Gordon lowers the third in the first eighth-note grouping (causing the scale to sound minor against the B major triad) and then immediately returns to the major third in the following grouping. Although Gordon occasionally deviated from the melodic improvisation concept, he

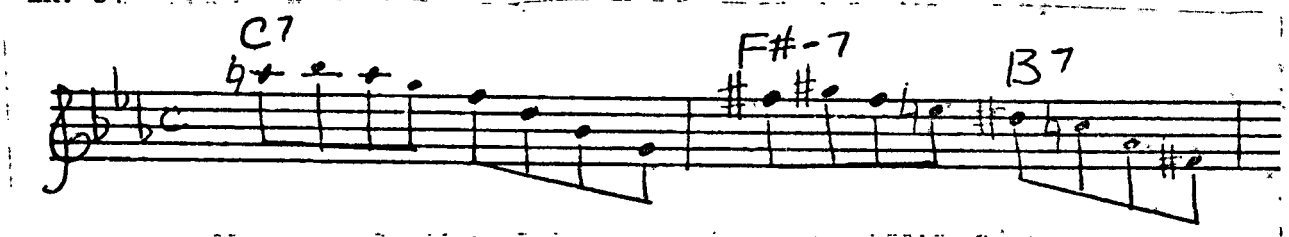
more often than not used this concept and, therefore, once again, the Parker influence is verified further.

Another similarity of both saxophonists was the ascending and descending scalar patterns into different chordal structures. Example 36 shows Parker ascending from the third degree of the scale through the A minor seventh chord and ended the scale on the seventh of the D minor seventh chord. In this instance the one scalar pattern encompasses three different chordal structures or harmonies. Parker also does this in example 40 where the scalar pattern descends from the tonic of the C minor seventh chord, through the F seventh chord and ends on the tonic of the Bb triad. Analysis of example 44 reveals that Gordon also used this concept in his 1940 improvisations and in this example Gordon begins the scalar pattern on the fifth of C # minor seventh chord, the pattern ascends through the F # seventh chord and ends on the sixth of the B major triad. As illustrated in the previous Parker example (example 39), Gordon uses a scalar pattern that is played against three distinct harmonies.

There were other interesting ways in which Gordon treated the scale in his improvisations (1) the sequenced scale pattern; (2) combined scale patterns and (3) the ascending and descending motion of scale patterns. The sequenced scale pattern is illustrated best in example 41. Here Gordon starts a descending four note pattern on the third of the B major triad and repeats the pattern a whole step lower on C sharp. This was a device that has followed

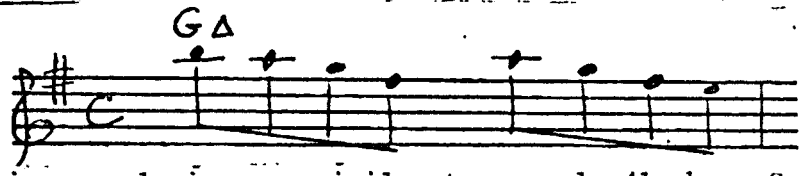
Gordon throughout his many years as a Jazz improviser and in his present improvisations the device can still be found. Other examples of this device are as follows:

Ex. 54 Dexter Gordon "Montmartre" (1969) 1st Chorus



In the previous example Gordon not only sequenced the first four notes of the two patterns, but he also outlined a harmonic extension of the seventh chords (C7 and B7) within the sequence.

Ex. 55 Dexter Gordon "Setting the Pace" (1947)



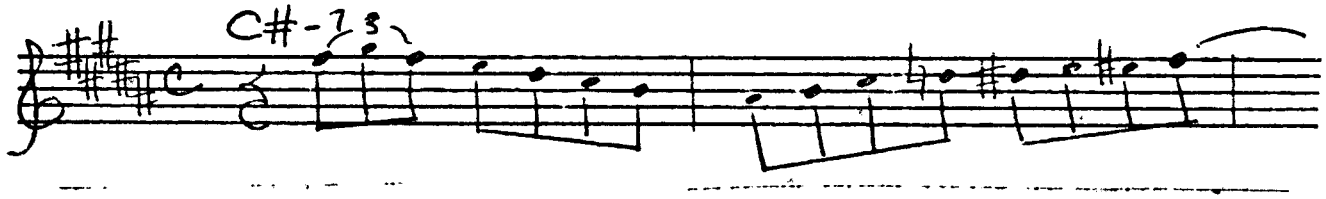
This example is very similar to example 41 where Gordon began the four note pattern on the third of the given harmony and sequenced the pattern down a whole step. It should be noted that the above pattern can be sequenced throughout an entire scale and can be played against the chordal structure related to the scale itself.

Examples 45 and 50 illustrate the use of combined scale patterns. The first four notes of the pattern in example 45 move diatonically (whole-steps) (notice how Gordon has anticipated the major third by lowering it and then in the following four note pattern he returns to the major third) and the second four notes of the pattern move chromatically (half-steps). Rhythmically example 50 is slightly different from example 45. Also the order

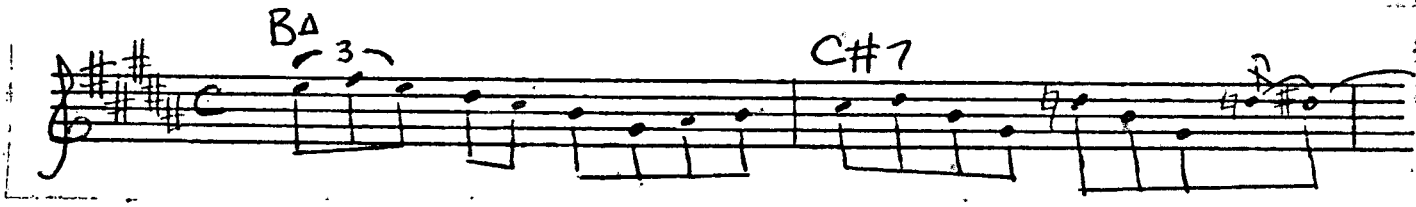
in which the pattern proceeds is different, but this pattern also contains a chromatic pattern and a diatonic one.

The ascending and descending motion of scale patterns is a very pronounced feature of Gordon's improvisations and can be found in example 49. In this example Gordon again moves up the first four notes of the pattern diatonically; however, the second note of the second four note pattern is preceded by the skip of a third and then the pattern moves diatonically. Other examples of this type of scale pattern are as follows:

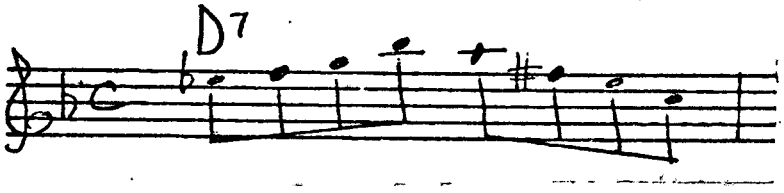
Ex. 56 Dexter Gordon "Mischievious Lady" (1947)



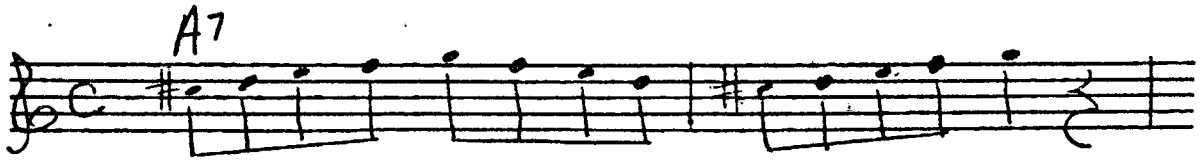
Ex. 57 Dexter Gordon "Mischievious Lady" (1947)



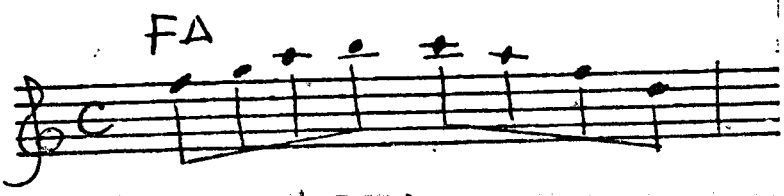
Ex. 58 Dexter Gordon "Fried Bananas" (1967)



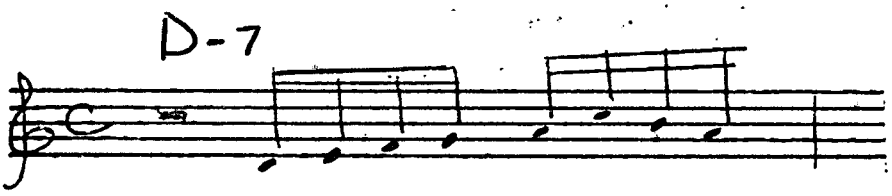
Ex. 59 Dexter Gordon "Benji's Bounce" (1975)



Ex. 60 Dexter Gordon "Benji's Bounce" (1975)



Ex. 61 Dexter Gordon "Stanley the Streamer" (1967) fourth chorus



The above examples represent variations of ascending and descending scale patterns. These varied patterns are found in Gordon's improvisations of the forties and extend into his present work. The researcher offers the following analyses for the previous examples. (1) examples 56 and 59 illustrate strict diatonic motion of the ascending and descending scale patterns. (2) example 58 represents an ascending and descending scale pattern that combines diatonic motion with chordal skips that alternate. (3) example 60 shows diatonic motion followed by chordal skips that form a chord (D minor seventh) and (4) examples 57 and 61 illustrate diatonic motion followed by a chordal skip and diatonic motion once again.

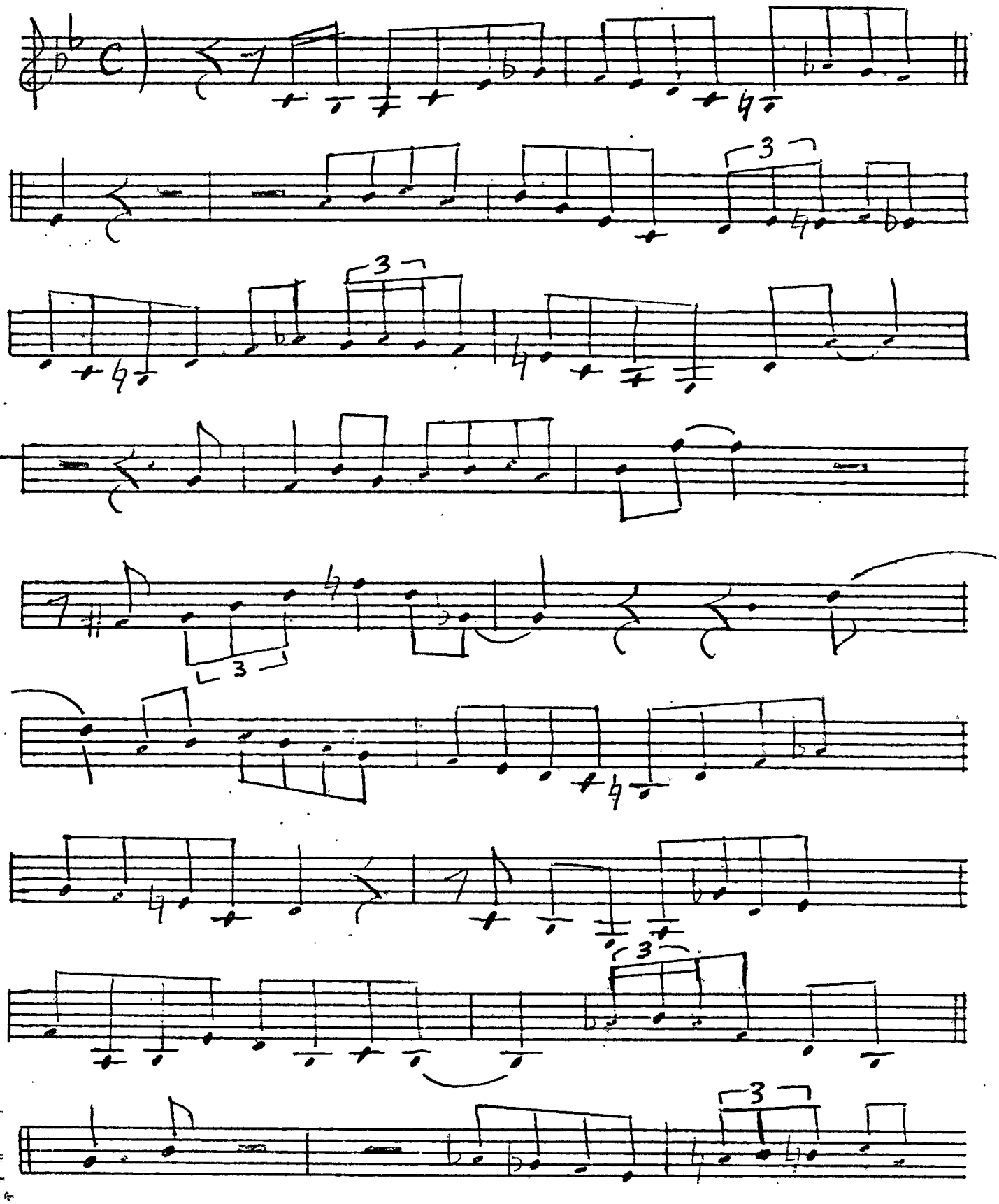
A very essential aspect of any musician's development is his ability to phrase music. This is especially important in jazz improvisation where the jazz musician for the most part is not following a written down piece of music. Phrasing is important because it aids the listener in following the logical flow of the improvisation. The element of phrasing may be viewed in two distinct ways: (1) the logical symmetrical type of phrasing (most familiar to listeners) and (2) the uneven phrases that are unfamiliar to the majority of listeners (this type of phrasing was very characteristic of

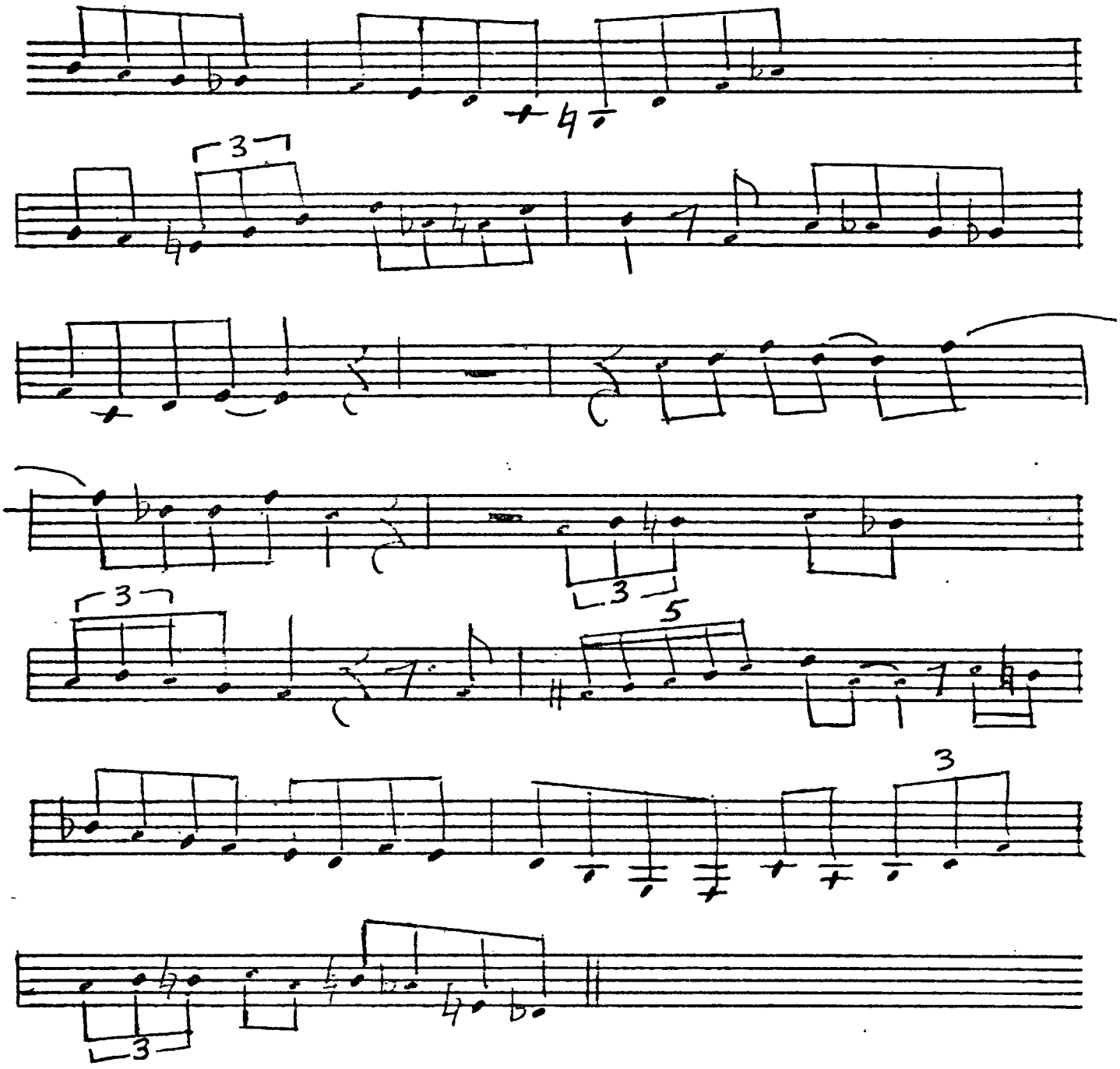
KLACTOVEEDSEDSTENE

BY CHARLIE PARKER

TRANSCRIBED BY DON HECKMAN

CHARLIE PARKER SOLO




3
3
5
3
3

John Coltrane's style). The second concept mentioned above is most significant, for it is the basis for differentiating improvisational styles of Jazz musicians one from another. This was an area where Charlie Parker exhibited his genius and again Gordon successfully assimilated some aspects of Parker's concept.

In his infinite number of recordings and performances Charlie Parker repeatedly displayed his skillful use of variation. This unique concept of variation and contrast is very pronounced in Parker's phrase groupings. Parker used fragmented phrase groupings and also very extended groupings. Klactoveedsedstene, for example, is a very good example of an abbreviated improvisation and is, therefore, illustrated below for analysis. It was recorded in 1947 at the height of the Bebop period and has continued to be viewed as one of Parker's classic contributions. Examination of this solo indicates the following fragmented phrase groupings (1) Bars 2 through 5 (3 1/2 bars); (2) Bars 10 through 13 and 14 through 17 (3 1/2 bars); (3) Bars 18 through the first beat of Bar 22 (4 bars); the second beat of Bar 22 through Bar 23 (1 3/4 bars); Bars 25 and 26 (2 bars) and Bars 27 and 28 (1 1/2 bars).

Two of the best illustrations of Dexter Gordon's use of the above Parker concept can be found within his improvisations on "Daddy Plays the Horn" and Mischievious Lady". Both of these tunes are from the 1947 recordings The Bethlehem Years and The Chase. Both improvisations contain phrases that are relatively short and are

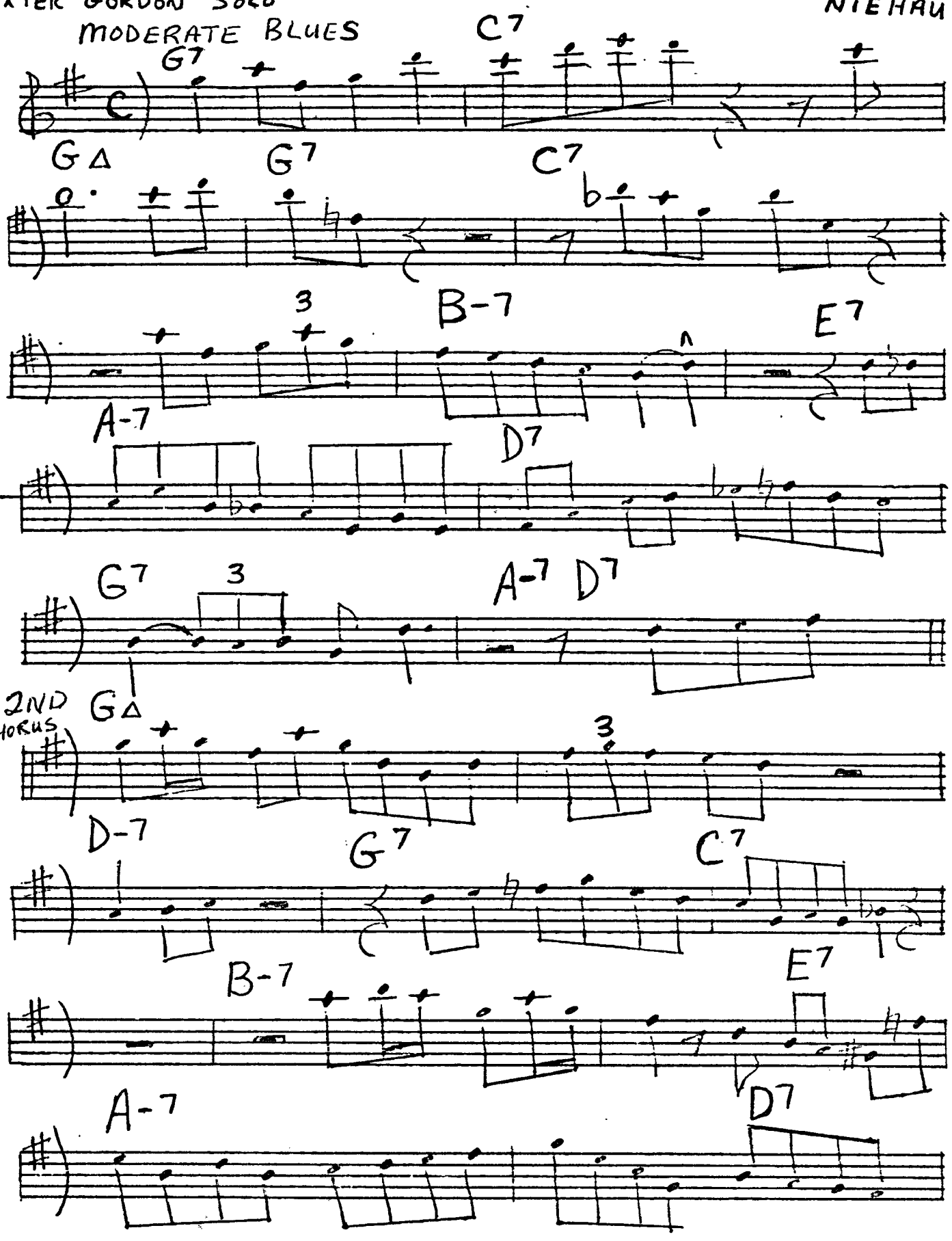
DADDY PLAYS THE HORN

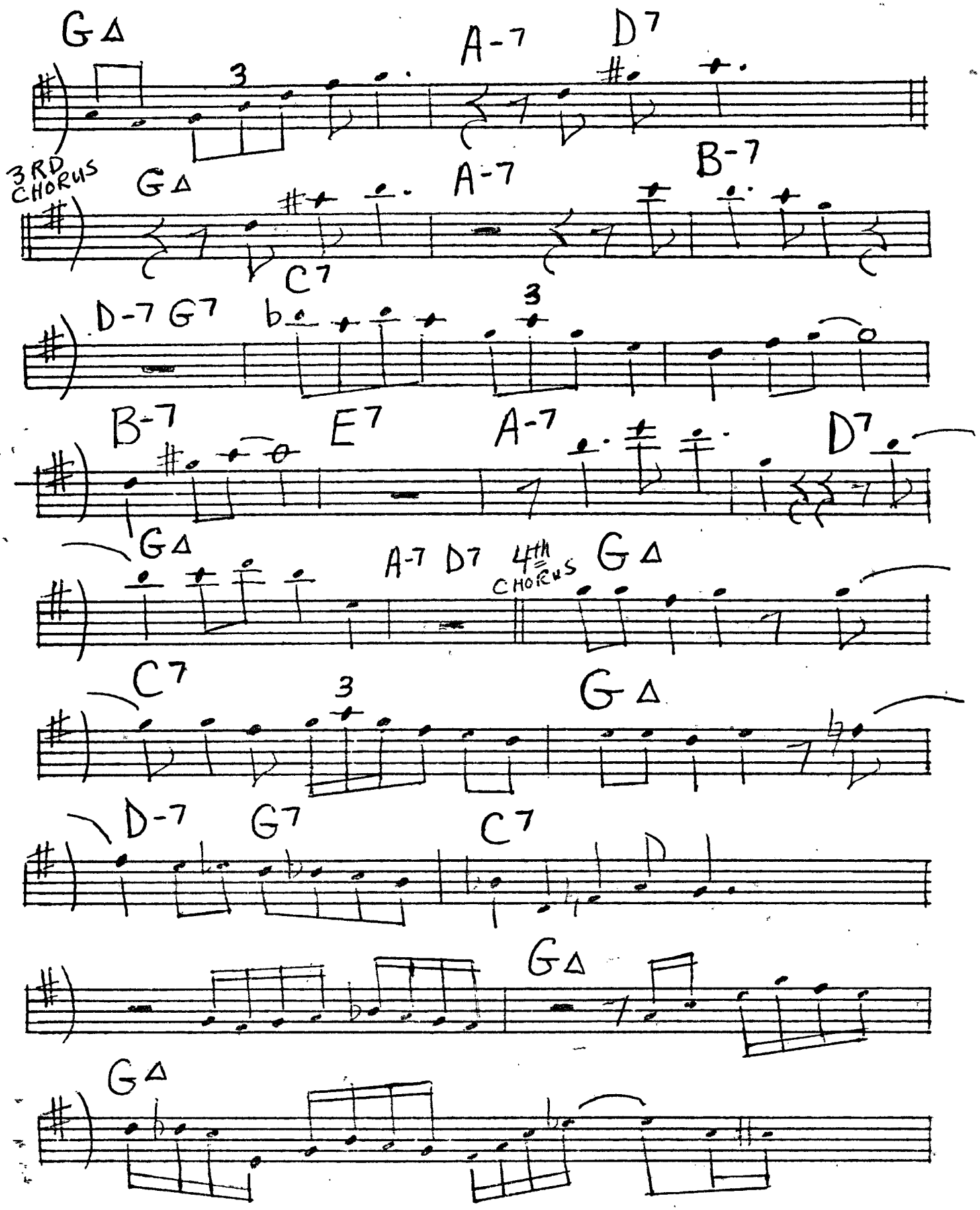
BY DEXTER GORDON

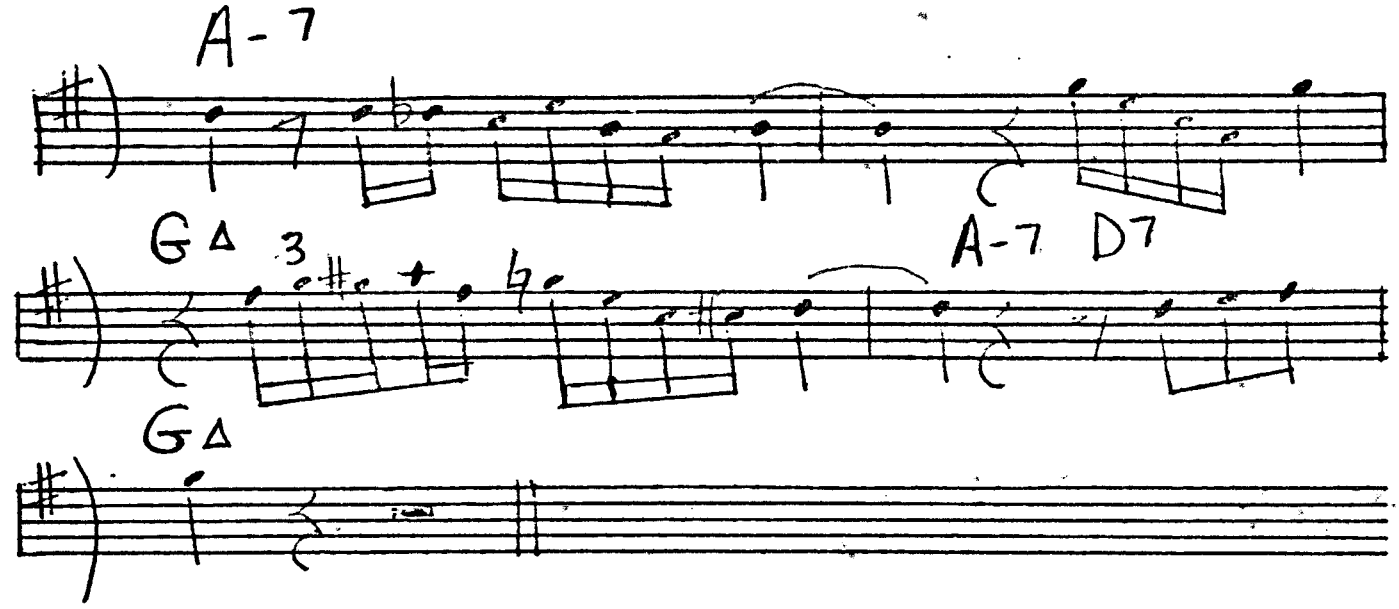
TRANSCRIBED BY LENNY NIEHAUS

DEXTER GORDON SOLO

MODERATE BLUES




GΔ
A-7
D7
3
3RD CHORUS
GΔ
A-7
B-7
C7
D-7 G7
3
B-7
E7
A-7
D7
GΔ
A-7 D7
4TH CHORUS
GΔ
C7
3
GΔ
D-7
G7
C7
GΔ
GΔ

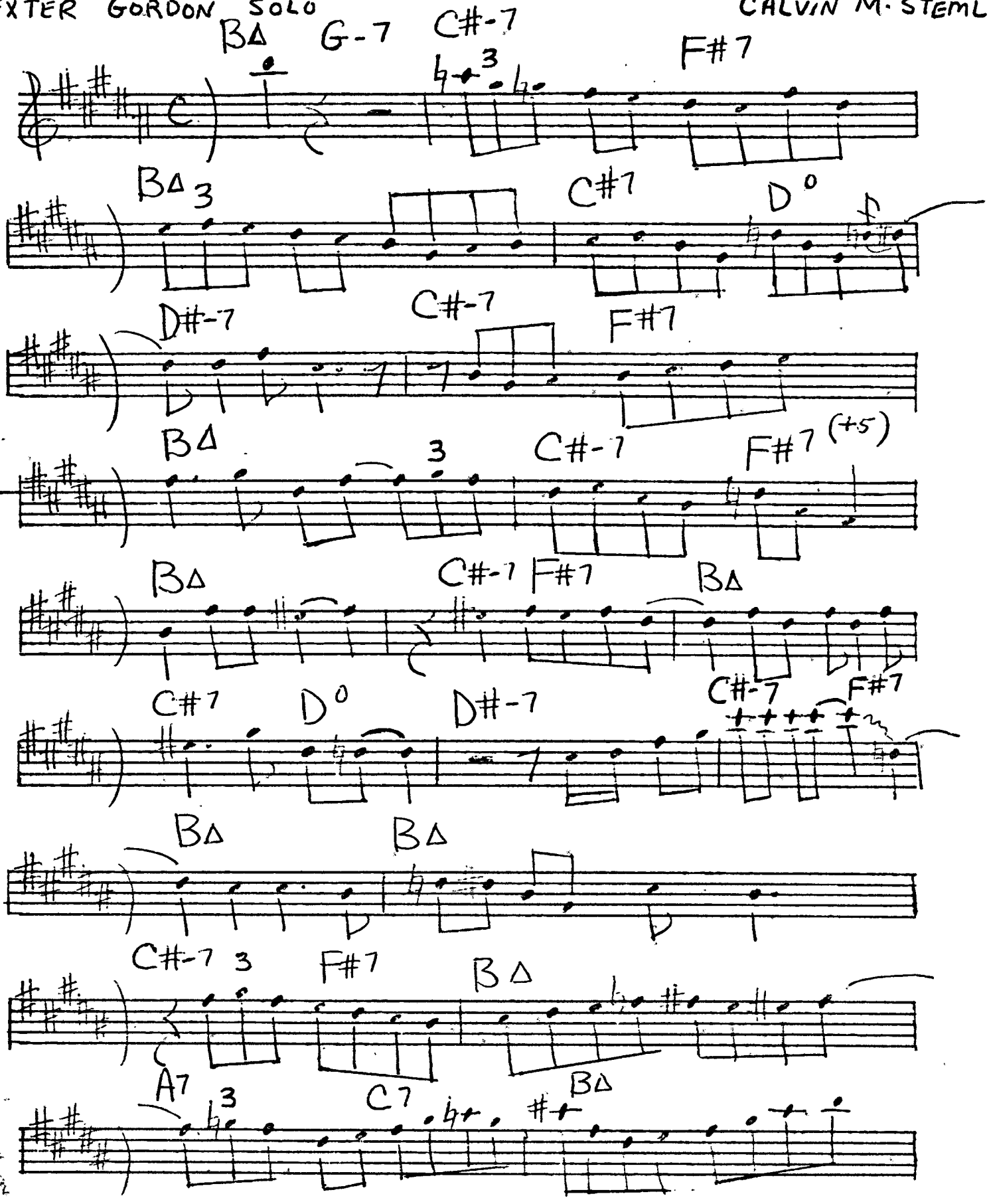

A-7
GΔ
3
A-7
D7
GΔ

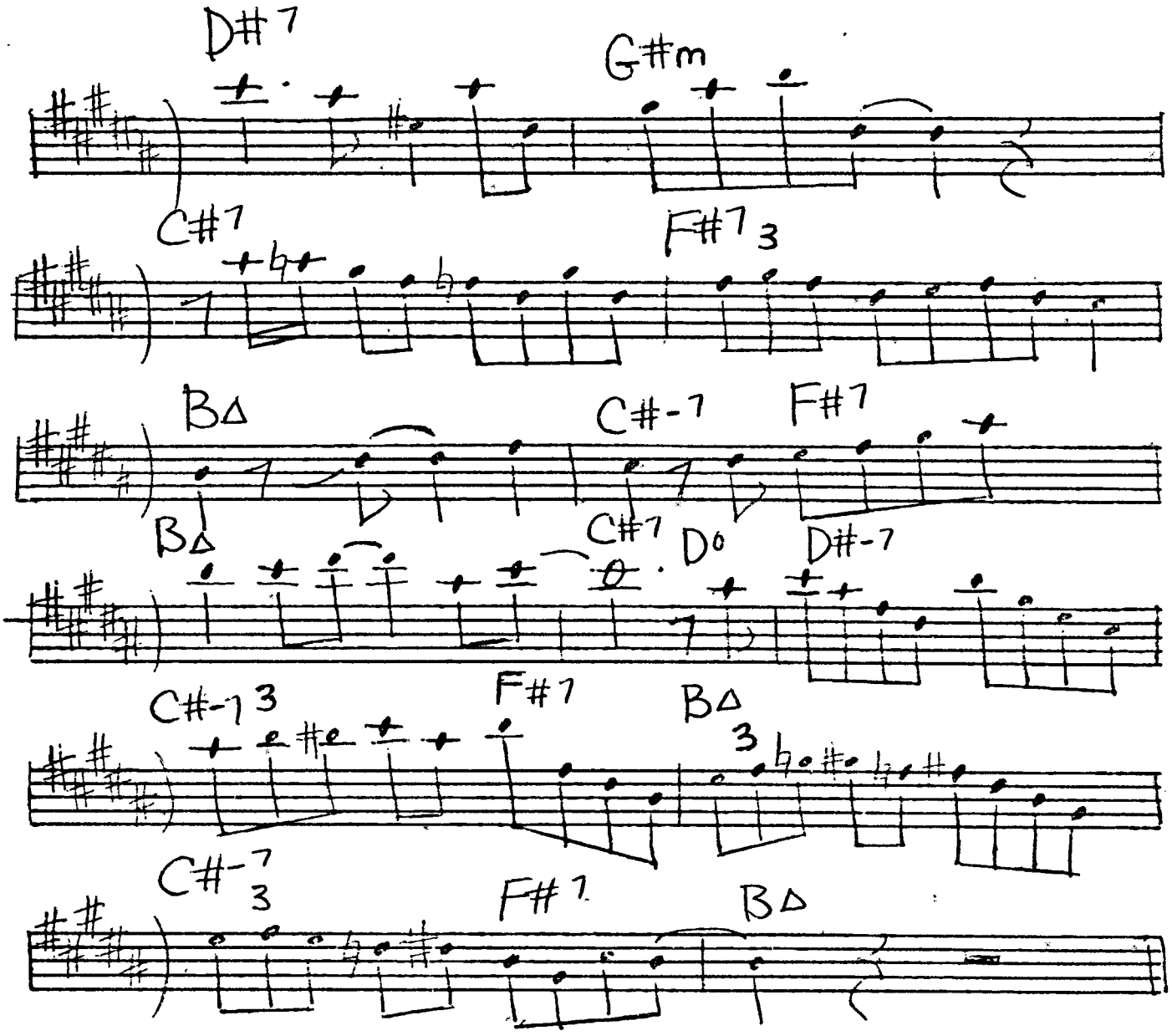
MISCHIEVIOUS LADY

BY DEXTER GORDON

TRANSCRIBED BY CALVIN M. STEMLEY

DEXTER GORDON SOLO



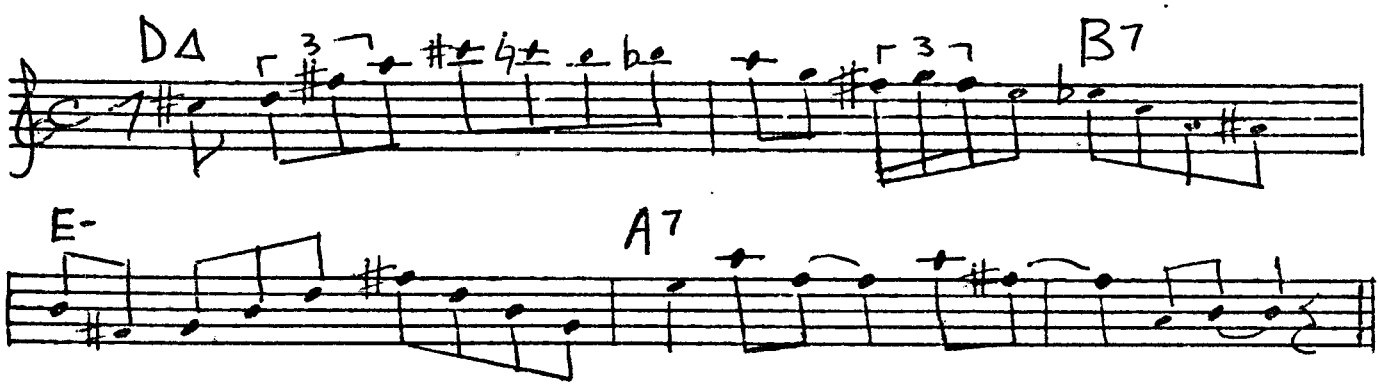

D#7
G#m
C#7
F#7 3
BΔ
C#-7
F#7
BΔ
C#7
Dº
D#-7
C#-7 3
F#7
BΔ
3
C#-7
3
F#7
BΔ

punctuated by rests of one to four beats generally. Although the rhythmic patterns of the phrases are slightly varied (occasional use of triplet figures and a few syncopated figures) for the most part the rhythmic flow is very even. It should also be noted that several Charlie Parker thematic motives are found within "Daddy Plays the Horn" and more of Parker's triplet usage can be found in "Mischievious Lady". "Daddy Plays the Horn is a twelve-bar blues and the fragmented phrase groupings are as follows: (1) Bars 1 and 2 of the first chorus (1 1/2 bars); (2) Bars 3 and 4 are also (1 1/2 bars); (3) Bar 5 (1 bar); (4) Bar 6 and 7 (2 bars); (5) Bars 8 through 11 (3 1/2 bars); Bar 12 serves as the pick-up to the second chorus (6) Bars 1 and 2 of the second chorus (1 1/2 bars); (7) Bar 3 (1 bar); (8) Bar 4 and 5 (2 bars); (9) Bars 7 through 11 (4 1/2 bars); (10) Bar 12 is a 1 bar phrase that sets up a pattern to be followed in the first bar of the third chorus. The third chorus consists of short 1, 1 1/2 and 2 bar phrases. The fourth chorus is interesting because it shows a departure from the earlier phrase grouping. The first five bars of the fourth chorus constitute a full 5 bar phrase. The sixth and seventh bars are 2 beat phrases and Gordon uses a series of sixteenth notes. A 2 1/2 bar phrase follows in Bars 8 through the first beat of Bar 10. Within Bar 10 there is a two beat phrase which is followed by a familiar Parker motive in Bars 11 and 12 that forms a 1 1/2 bar phrase. Gordon's solo on "Mischievious Lady" a 32-bar (AABA) structure illustrates more even phrase groupings.

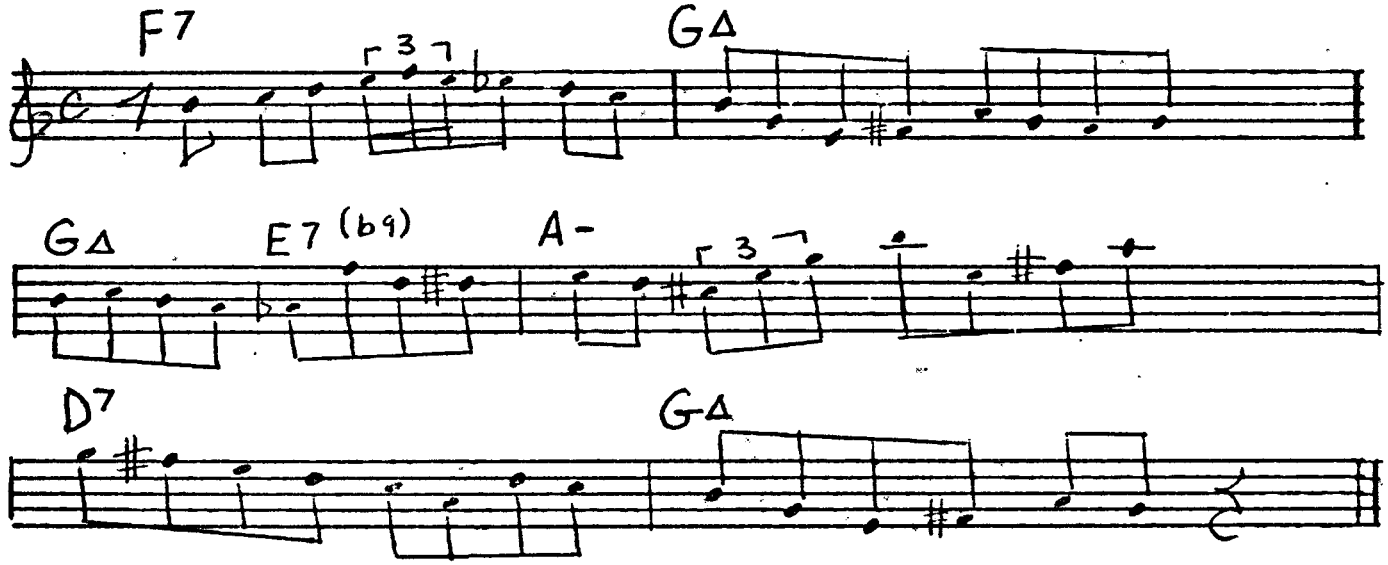
The first sixteen bars of this solo illustrate best Gordon's fragmentation of phrasing. The second sixteen bars, Gordon used phrases that were much longer and therefore those bars will be excluded from this analysis. Examination of the first sixteen bars of this improvisation indicates the following: (1) the solo begins with one quarter-note in the first bar followed by a three beat rest. This was a device that Gordon frequently used when beginning an improvisation and this indicates his awareness of the importance of space within music; (2) Bars 2 through 5 constitute a 4 bar phrase; (3) Bars 6 through 9 (4 bars); (4) Bars 10 through 12 (3 bars) and (5) Bars 13 through 16 (4 bars).

Fragmented phrase groupings were not the only concept of phrasing that Gordon had in common with Parker. Both saxophonists also approach longer phrases in a similar manner. During the Bebop period Charlie Parker's mastery of the extended phrase groupings was a very significant factor that characterized his style while also popularizing it. These extended phrase groupings illustrate Parker's exceptional technical facility on the saxophone and also exhibit his skillful ability to be very logical. Illustration's of Parker's extended phrase groupings are as follows:

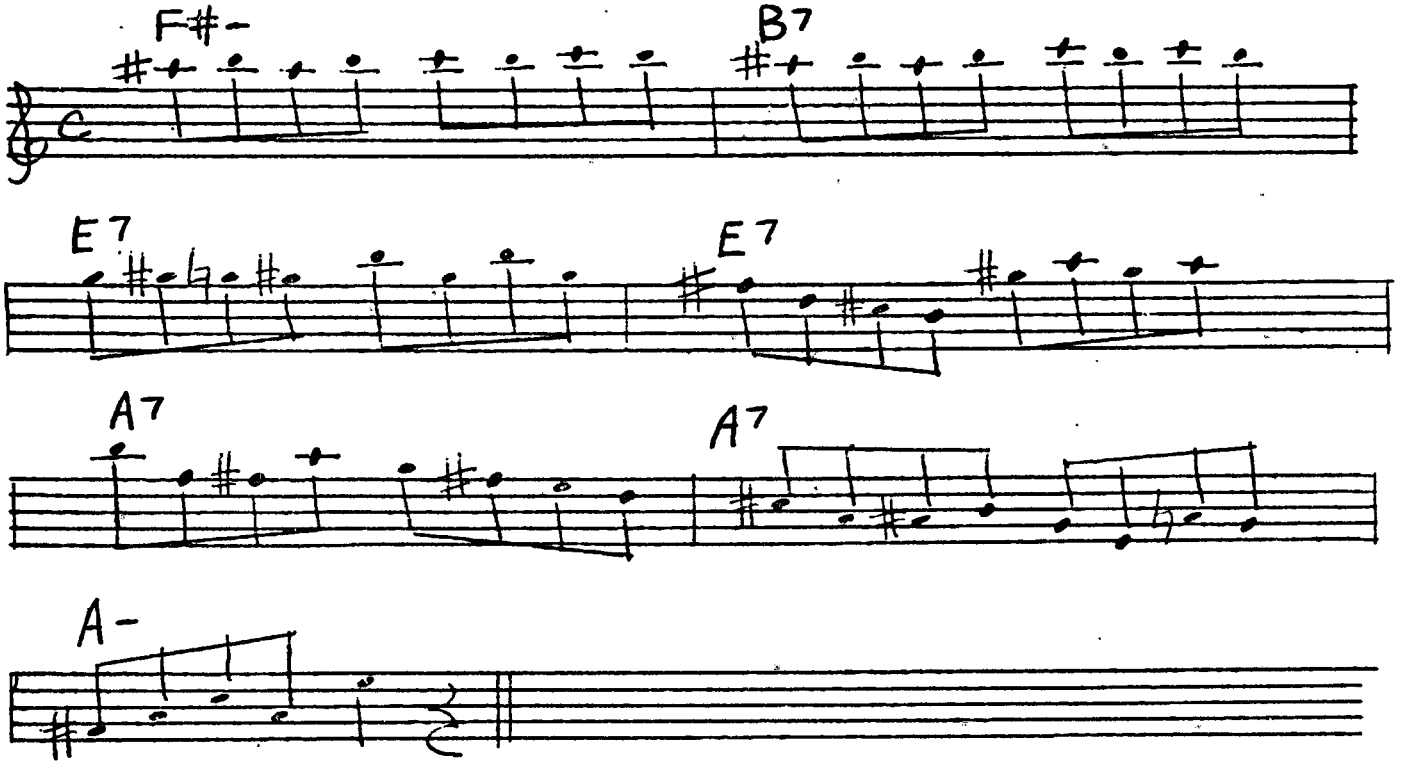
Ex. 62 Charlie Parker "Au Privave" (Bars 7-11 5-bar phrase (1st chorus)



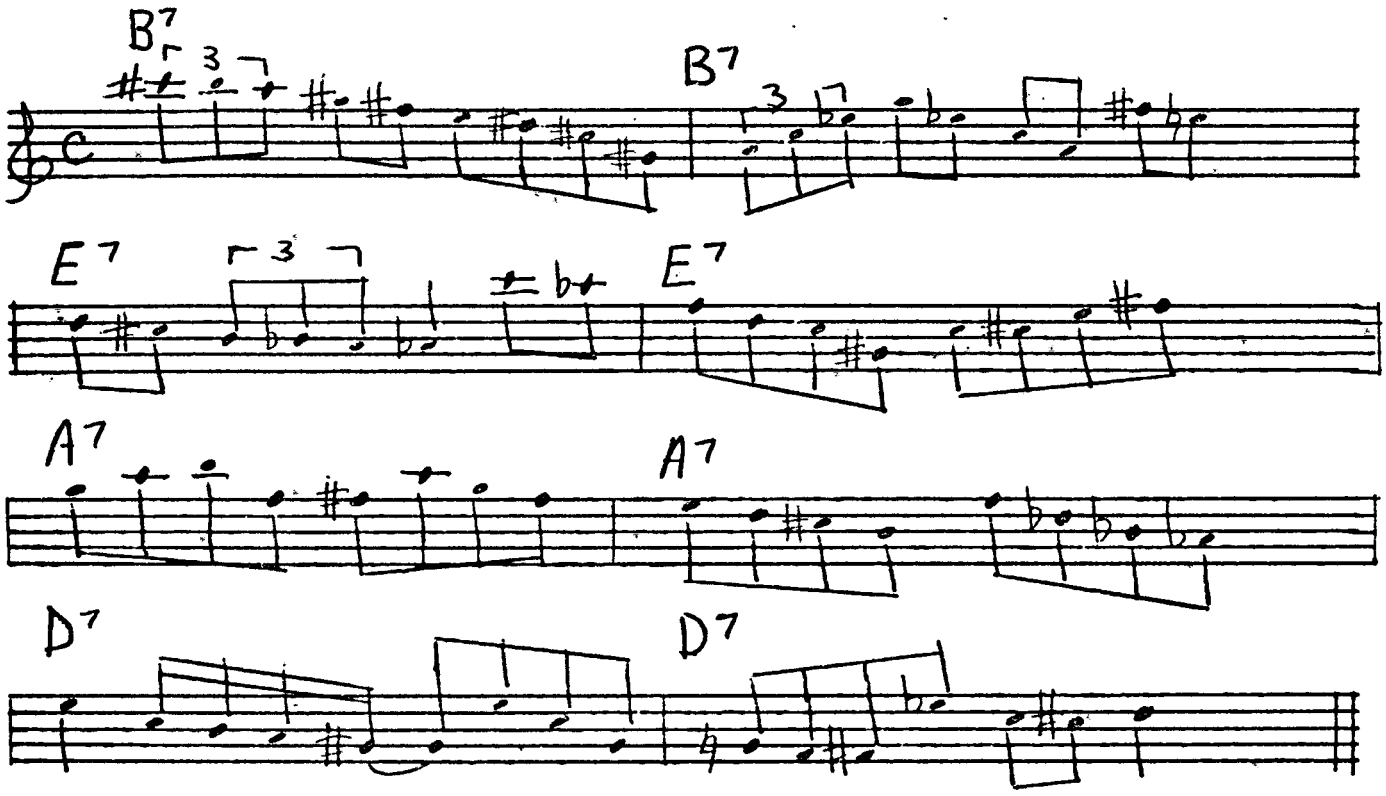
Ex. 63 Charlie Parker "She Rote" (Bars 10-16) 6-bar phrase
(1st chorus)



Ex. 64 Charlie Parker "Kim" (Bars 17-23) 7 Bar Phrase



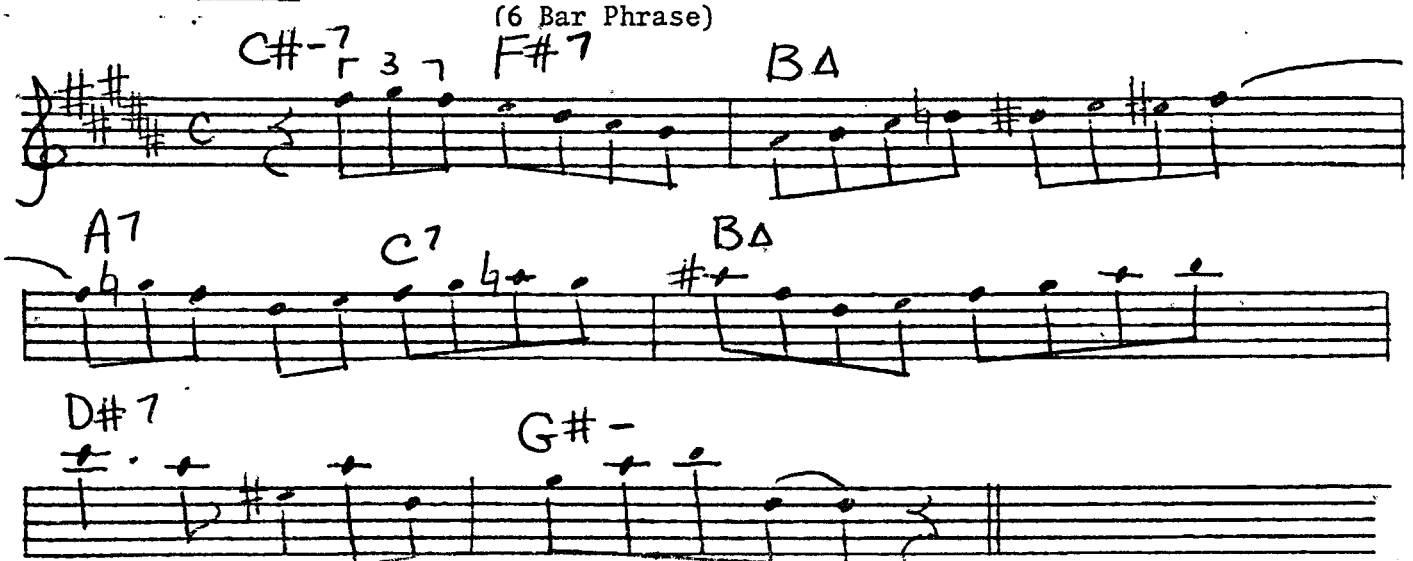
Ex. 65 Charlie Parker "Anthropology" (Bars 17-24) 8-bar phrase
(1st chorus)



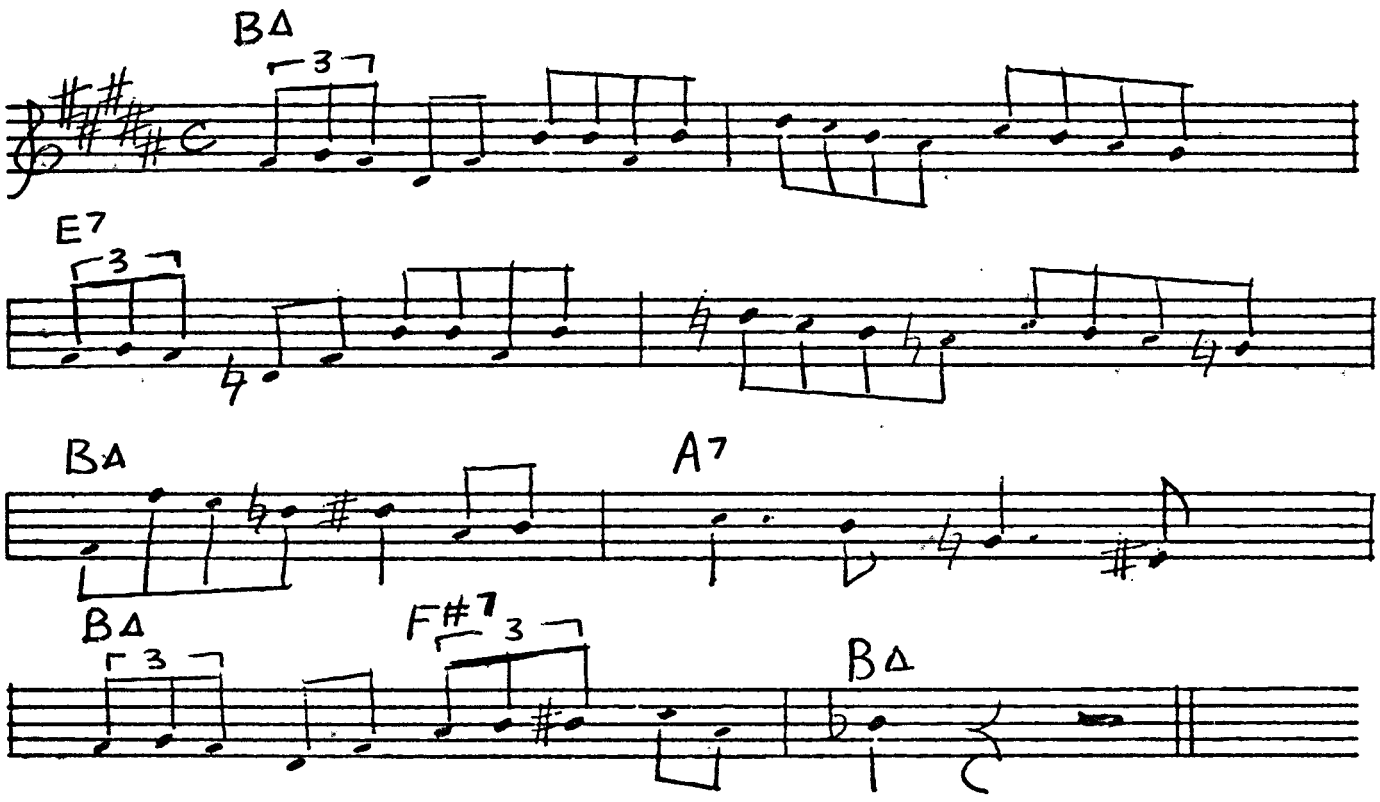
The previous examples of Parker's extended phrase groupings represent phrases of varied lengths. All phrases are in even groupings; however, it should be mentioned that Parker also used asymmetrical groupings of 5 1/2, 6 1/2 and 7 1/2 bars. The emphasis on diatonic movement within each of the examples illustrates the lyrical quality of Parker's improvisational style. The melodic contour of the improvisational lines has an upward and downward motion to them and, therefore, the phrases flow smoothly and logically. Periodic melodic skips and leaps disrupt the constant diatonic motion that would become monotonous if continued for the entire duration of the phrases. The leap of the major sixth can be found within all of the examples (1) example 62 (Bars 9 and 10); (2) example 63 (Bar 12); (3) example 64 (Bar 20) and (4) example 65 (Bar 17). Most of the illustrated examples also end on a quarter-note on the fourth beat. This indicates a definite punctuation ending the phrases and also leaves enough space to plan the following improvisational idea (pick-ups, continued space, syncopated phrase beginnings, etc.).

The next group of illustrations represent Dexter Gordon's use of extended phrase groupings. Comparative analysis of these phrase groupings with Parker's show both similarities and differences.

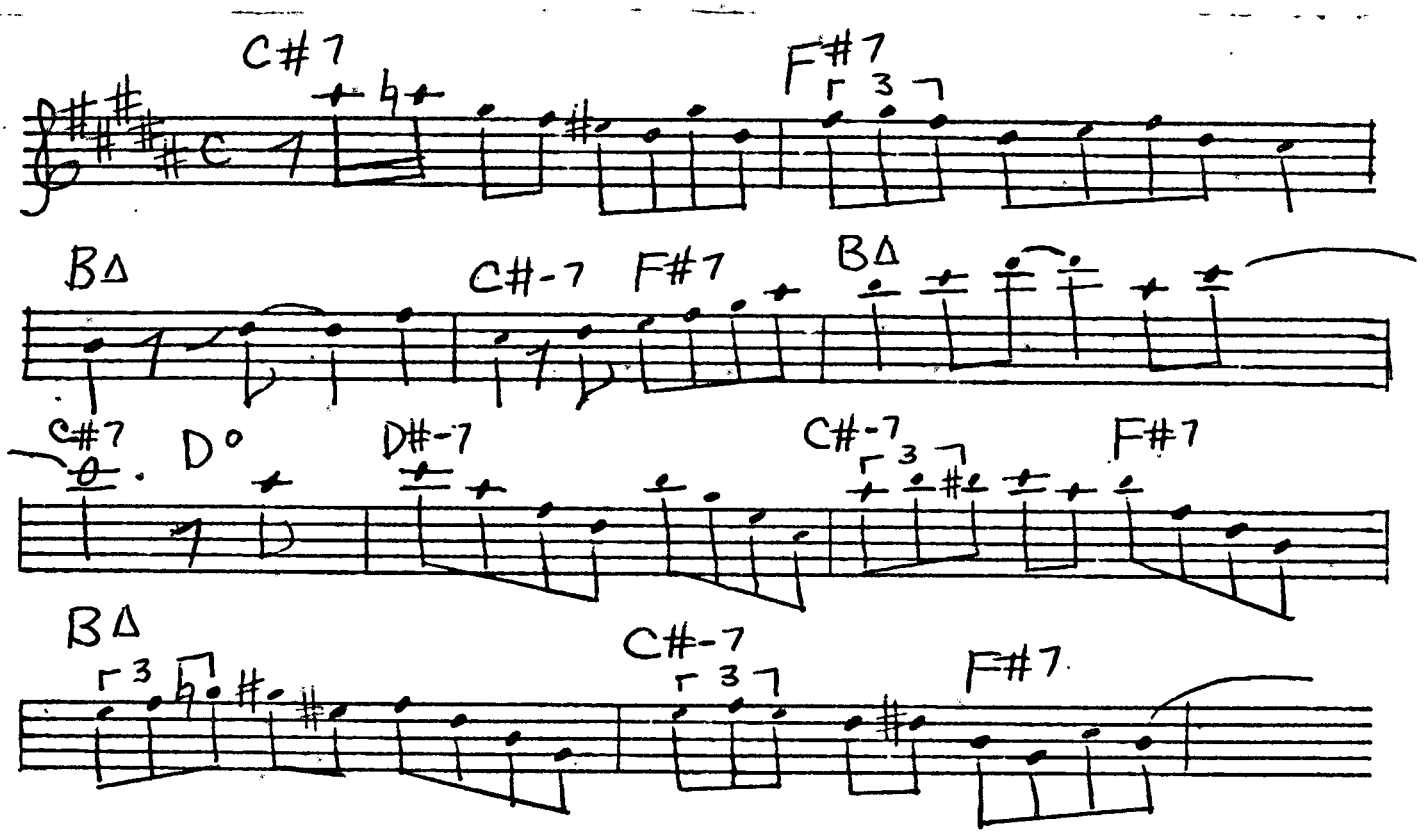
Ex. 66 Dexter Gordon "Mischievious Lady" (Bars 17-22).
(6 Bar Phrase)



Ex. 67 Dexter Gordon "The Chase" (Bars 1-8) 7 1/2 Bar Phrase



Ex. 68 Dexter Gordon "Mischievious Lady" (Bars 23-32) 10 Bar Phrase



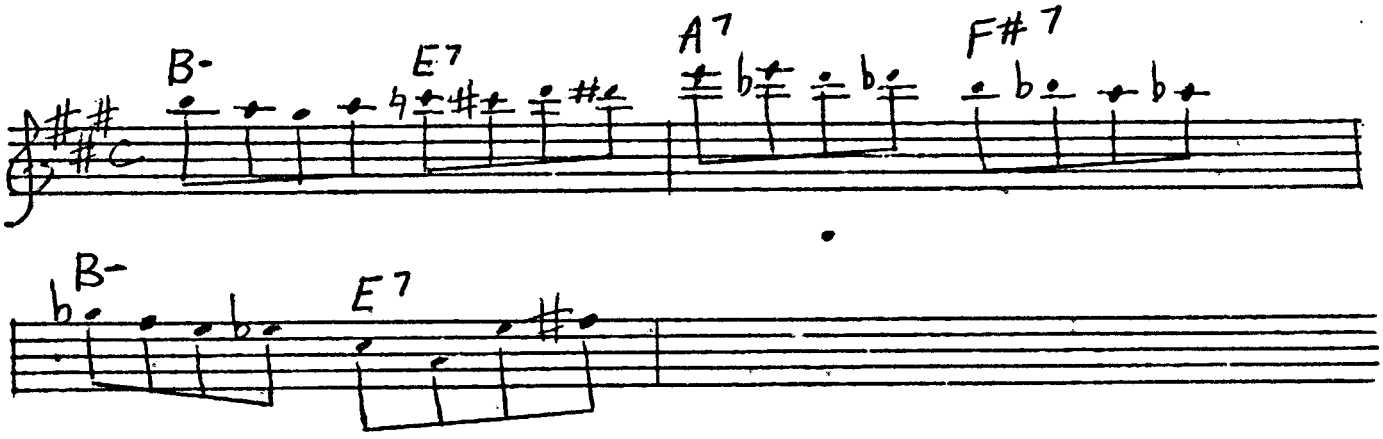
Of the three above illustrations example 66 is more characteristic of Parker's approach to long phrases than the other examples. The diatonic motion throughout Bars 17 through 20 is almost identical to the Parker examples mentioned earlier. The rising and falling contour is also present. Sporadic triplet patterns also occur within this 6 bar phrase and Gordon terminates the phrase on a rest (similar to Parker's numerous phrase endings). Repeated melodic material is the foundation for the extended phrase in example 79. With the exception of chromatic alterations in Bars 3 and 4 they are almost identical to Bars 1 and 2. The melodic patterns of Bars 1 and 3 are exact melody notes of the tune itself and therefore, one might speculate that (1) Gordon occasionally used the exact melody notes of a tune (a concept of earlier Jazz musicians such as Louis Armstrong) as improvisational ideas. (2) Gordon was stressing the importance of melody within the framework of an improvisation and (3) Extended phrase groupings gave Gordon and other Jazz musicians more opportunity to use repeated melodic materials than the more fragmented groupings.

The two significant aspects of example 68 are (1) the length of phrase (10 bars) and (2) the eighth-rest used intermittently throughout the phrase. Lengthy phrase groupings become less apparent in Gordon's improvisations after the forties. Therefore, one might speculate that phrase groupings such as the one in example 68 are the

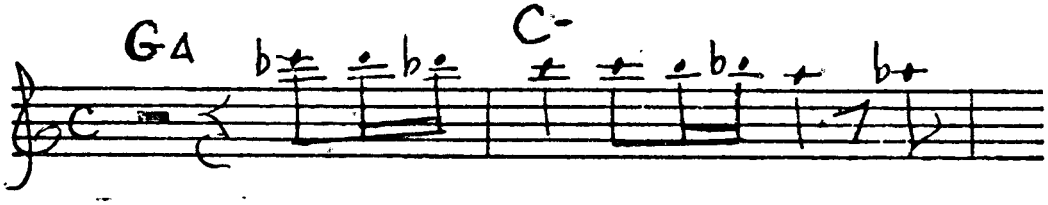
result of Gordon's execution of Bebop melodic concepts that he had mastered and his experimentation with Bebop improvisation. The eighth-rest found in Bars 25, 26 and 28 has the effect of brief disruptions within the overall improvisational flow. The short duration of these rests provides the phrase with short pauses and althcugh abbreviated indicates the use of space within the phrase grouping.

Chromaticism was a key feature of Bebop music. Although forms of chromatic patterns can be traced back to the music of early Dixieland bands of New Orleans, it was probably more emphasized during the Bebop period than any other period in Jazz. The use of chromatic intervals within Jazz improvisations of the 1940's was highlighted by Charlie Parker and Dizzy Gillispie who were two of the major innovators during Bebop. The chromatic concepts of these two jazzmen are found in Gordon's improvisations of the forties, fifties, sixties, seventies and even his present work includes chromatic concepts of Parker. Discussion of all of the chromatic concepts of Bebop is beyond the scope of this thesis and therefore the discussion of these concepts will be limited to the treatment of the chromatic scale (or fragments from it) by Parker and Gordon and any similarities found in the saxophonists' improvisations. The examples that follow are short illustrations of chromatic patterns played against Bebop harmonies by Parker and Gordon.

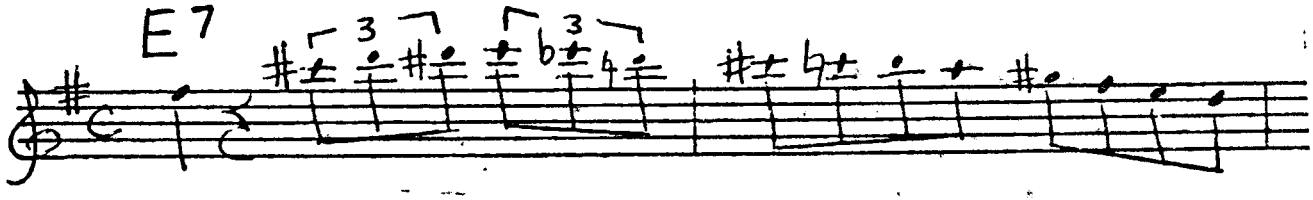
Ex. 69 Charlie Parker "Constellation" (Bars 10-12)



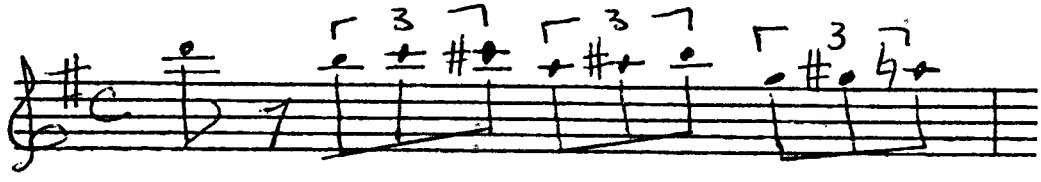
Ex. 70 Charlie Parker "She Rote" (Bars 2 and 3) 2nd chorus



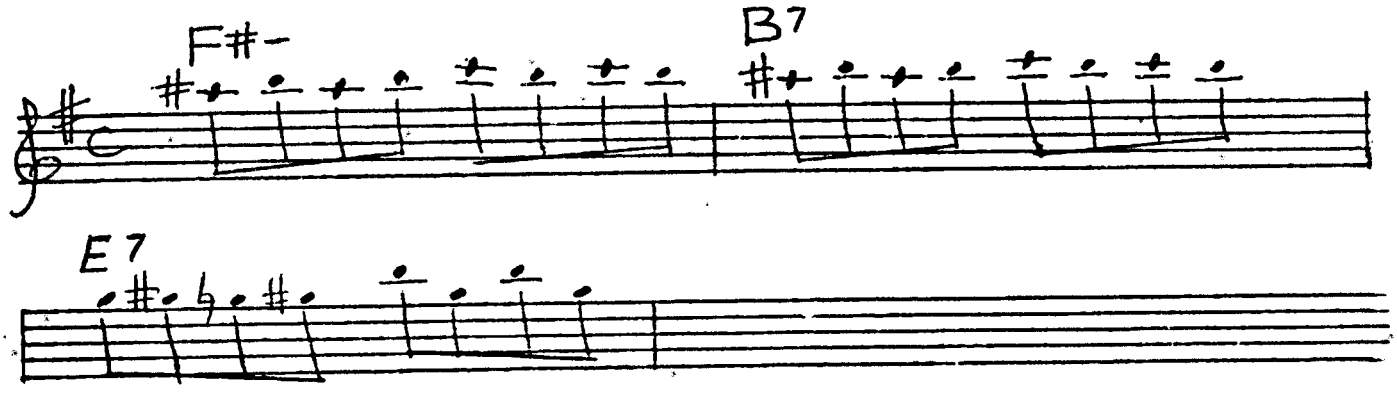
Ex. 71 Charlie Parker "Anthropology (Bars 19 and 20) 3rd chorus



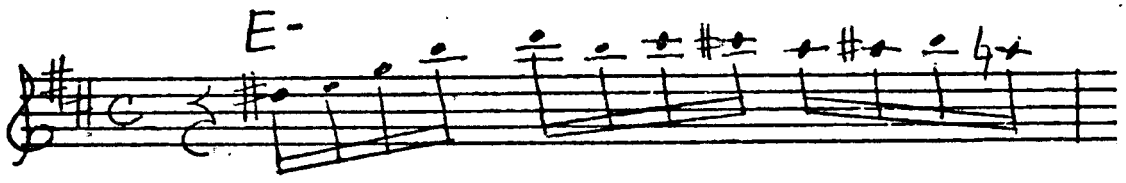
Ex. 72 Charlie Parker "Kim" (Bars 21) 1st chorus



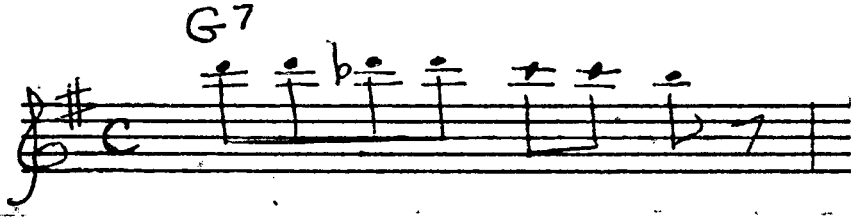
Ex. 73 Charlie Parker "Kim" (Bar 17-19) 2nd chorus



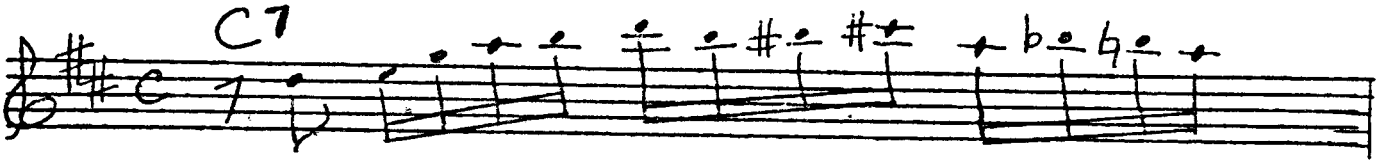
Ex. 74 Charlie Parker "Billie's Bounce" (Bar 9)



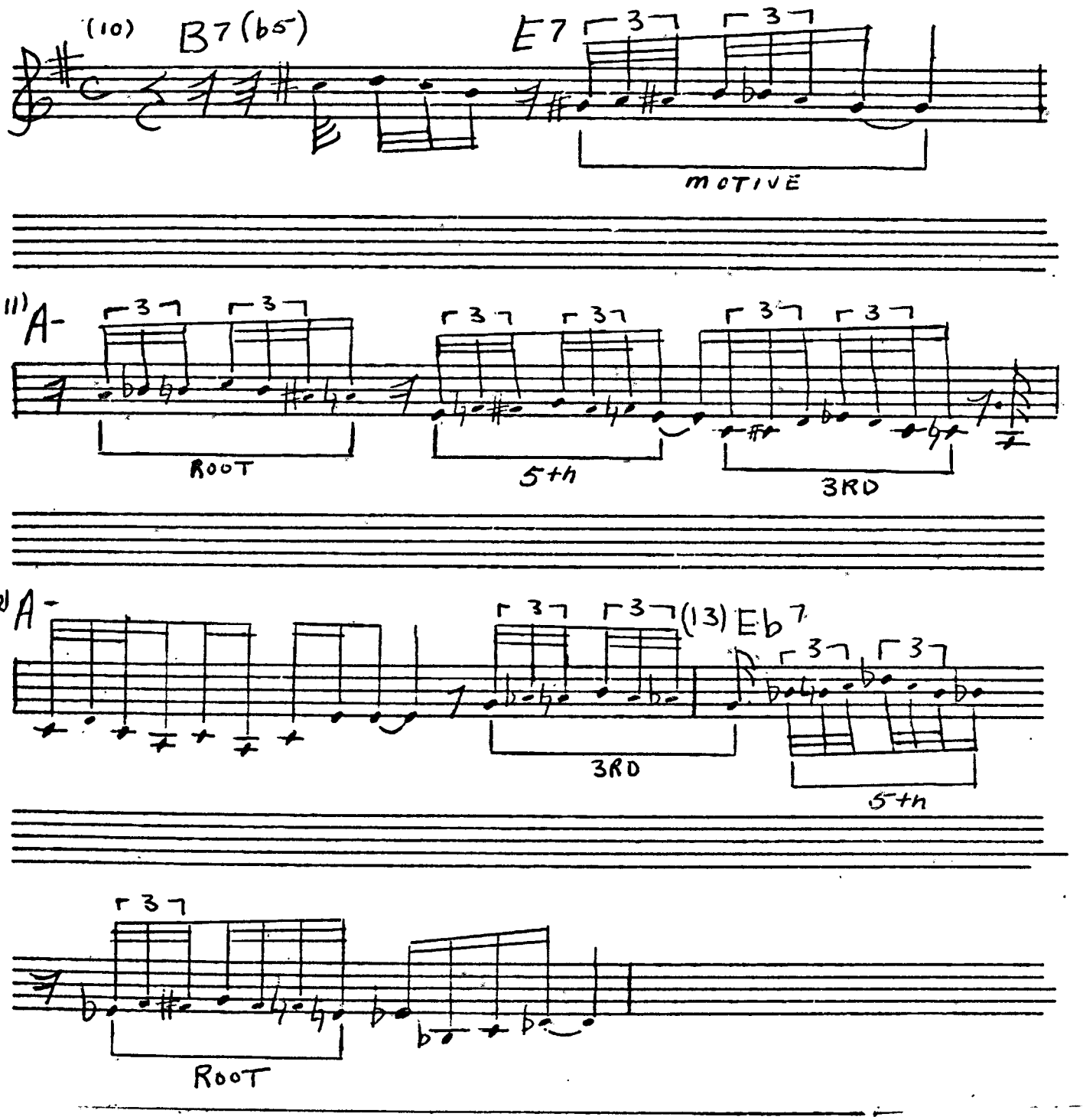
Ex. 75 Charlie Parker "Blues" (Bar 22) 1st chorus



Ex. 76 Charlie Parker "Now's the Time" (Bar 10) 1st chorus



Ex. 77 Charlie Parker "Out of Nowhere" (Bars 10-12)

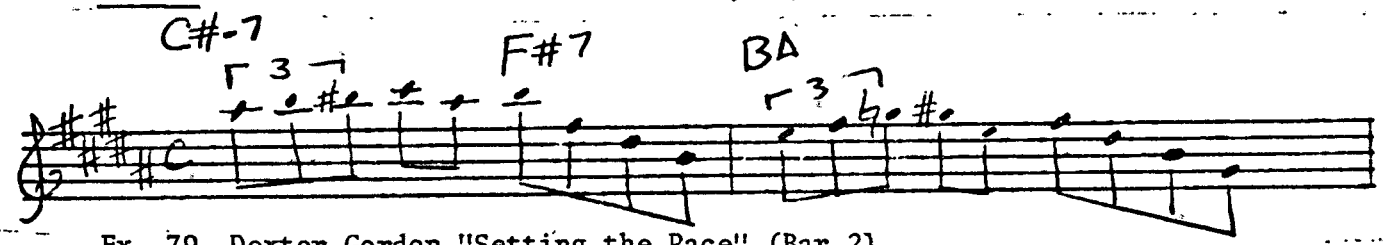


The previous examples show a few ways in which Parker used chromatic patterns within his improvisations. Note the variation and innovativeness of each example. (1) Example 69 shows the rising and falling contour of line discussed earlier on his treatment of the diatonic scale. The second and third bars of this example Parker used a descending chromatic scale. (2) Example 70 Parker sequences the fragmented chromatic pattern found in the first bar. Notice also the repeated rhythm pattern. (3) Example 71 illustrates the chromatic triplet pattern. This pattern has become a standard musical device that can be found in the improvisations of many Jazzmen. (4) Example 72 is another example of sequenced chromatic patterns. However, in this example the triplet rhythm is used. (5) Example 73 Parker uses the alternation of chromatic intervals. Notice the way in which Parker used the same pattern of the first bar (the pattern used against the F# minor chord) against the B7 chord in the second bar of the example. (6) Example 74 represents the use of retrograde inversion on the second and third beat of this example. This is also true of Example 76 on the third and fourth beat. (7) Example 75 Parker repeats each note of the descending chromatic pattern twice, and finally (8) Example 77 exhibits Parker's development of thematic material that is based on a chromatic pattern. After the motive is stated, similar patterns are played against the various chords. Each time the motive appears it is on a different scale degree of the chord it is being played against. In Bar 11 for example, the motive

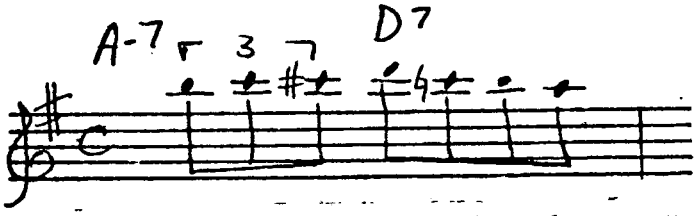
begins on the root of the A minor triad, it is then played beginning on the fith degree and the final motif begins on the third. The previous examples indicate Parker's thorough treatment of chromatic scale patterns in ways that prevented them from sounding monotonous.

Dexter Gordon also uses chromatic scale patterns frequently throughout his improvisations. However, Gordon did not treat these patterns as thoroughly as Parker had and in many instances the patterns that Gordon uses are direct extractions from Parker improvisations as the following examples will illustrate.

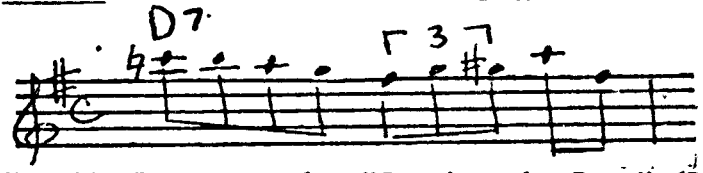
Ex. 78 Dexter Gordon "Mischievious Lady" (Bars 30 and 31)



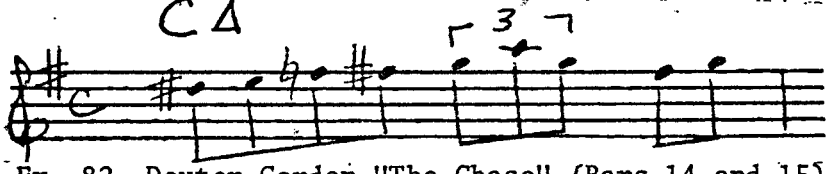
Ex. 79 Dexter Gordon "Setting the Pace" (Bar 2)



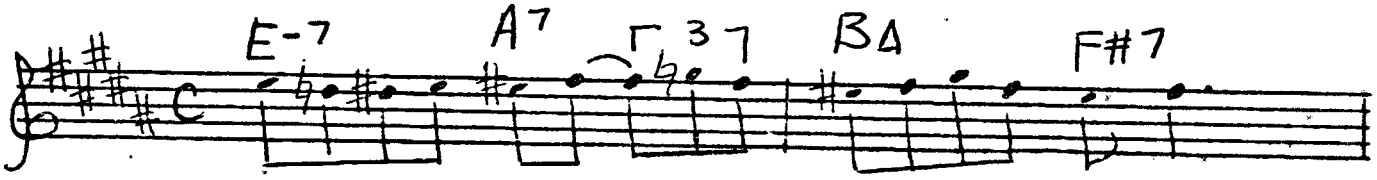
Ex. 80 Dexter Gordon "Setting the Pace" (Bar 23)



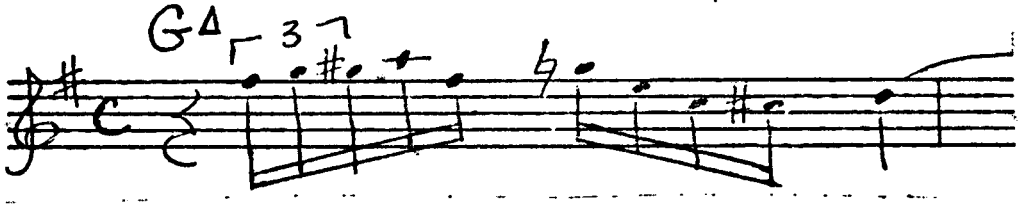
Ex. 81 Dexter Gordon "Setting the Pace" (Bar 20)



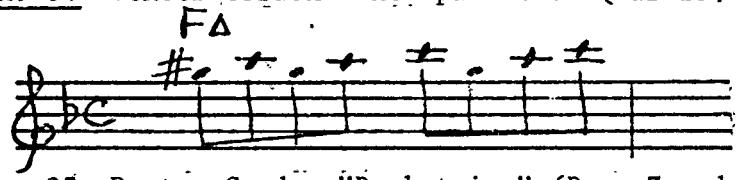
Ex. 82 Dexter Gordon "The Chase" (Bars 14 and 15)



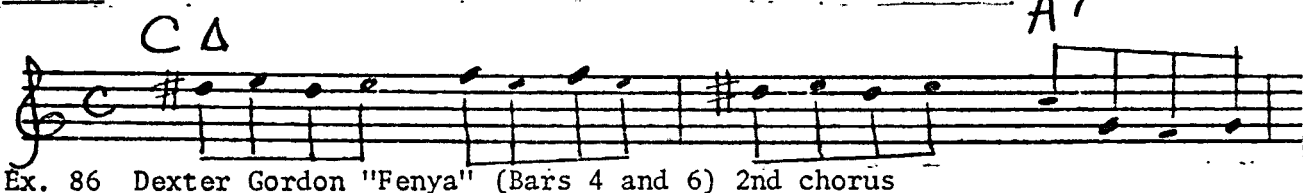
Ex. 83 Dexter Gordon "Daddy Plays the Horn" (Bar 35)



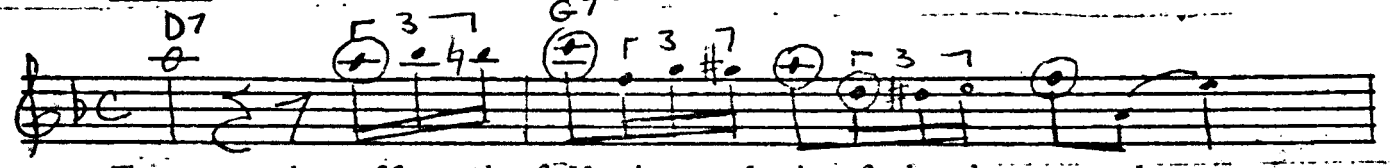
Ex. 84 Dexter Gordon "The Apartment" (Bar 19) 2nd chorus



Ex. 85 Dexter Gordon "Backstairs" (Bars 7 and 8) 2nd chorus



Ex. 86 Dexter Gordon "Fenya" (Bars 4 and 6) 2nd chorus



The researcher offers the following analysis of the above examples (1) Examples 78 and 86 illustrate Gordon's usage of sequenced chromatic patterns. As mentioned earlier this was a concept brought to prominence by Charlie Parker. Example 86 resembles Example 72 (an earlier Parker example) in one way. Both examples represent sequenced chromatic triplet patterns that descend. The Parker example descends in thirds and when the pattern ends the first notes of the three triplet patterns form the D minor triad. Also the eighth-note preceding each triplet pattern and the one on the third beat of the second measure of the example form an F major triad which can either be interpreted as: (a) a polychord played against the G 7 chord or (b) an extension of the G7 chord. The researcher is inclined to support the second

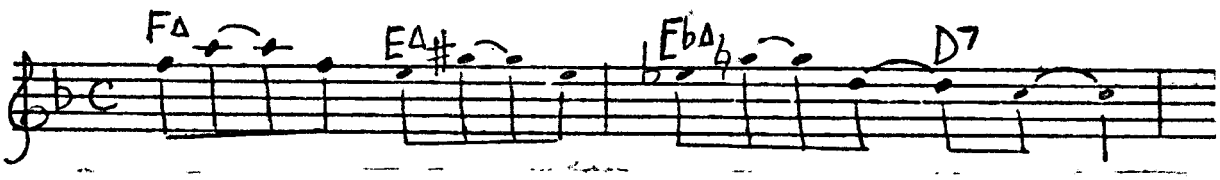
theory because extensions were more characteristic of Bebop improvisation. (2) Examples 79 and 80 illustrate combined patterns (discussed earlier on Parker's treatment of scales). Example 79 begins with a quarter rest followed by a chromatic triplet and a diatonic scale pattern. Example 80 on the other hand reverses the pattern and the scale begins the example followed by the chromatic triplet. (3) example 81 is also a combined pattern. In this instance the first eighth-note grouping forms a chromatic pattern and the triplet contains diatonic movement. (4) example 82 represents an extended chromatic pattern that is syncopated. The sixth and seventh notes of the second bar are syncopated. (5) example 83 is very similar to example 78 because both examples begin with chromatic triplets followed by arpeggiation. However, in example 83 Gordon uses diminution of rhythm. (6) examples 84 and 85 illustrate the alternation of chromatic intervals.

The previous discussion has been devoted to the melodic aspects of Lester Young and Charlie Parker improvisations as they relate to Dexter Gordon's improvisational style. Comparative analyses of these melodic aspects with those of Dexter Gordon illustrate the assimilated concepts that Gordon used within his improvisations and help to explain the impact and influence that Young and Parker had on Gordon during his early development. The researcher would now like to focus the discussion on the similarities of harmonic concepts of the three saxophonists.

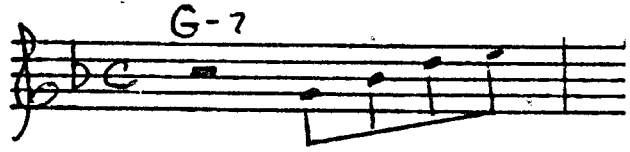
Dexter Gordon is a Jazz musician who has always been held in high esteem for his awareness of harmony, its principals and functional use in Jazz music. This great awareness of harmony is probably attributed to Gordon's early formal study of theory and harmony and was possibly his greatest asset in the comprehension of Bebop harmonic principals. At this point, the researcher would like to outline the format for the discussion of Bebop harmonic principals and concepts as they relate to Dexter Gordon's improvisational style. The major portion of the discussion will be devoted to the harmonic concepts of Charlie Parker (1) substitution; (2) II-^{7} , V^{7} progression; (3) flatted fifths and (4) extensions. Discussion of the harmonic concepts of Lester Young will be very limited for as mentioned earlier Young was more of a linear player than he was a harmonic player. The final portion of the discussion will indicate any other significant harmonic approaches used during the Bebop period.

The most noticable harmonic concept of Lester Young found in Gordon's improvisations is arpeggiated patterns. Although the majority of analyses of Young's improvisations reveal diatonic motion of the line, Young periodically used arpeggiated patterns. The following examples represent patterns most frequently used by Young.

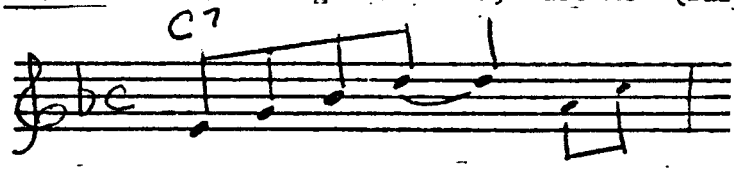
Ex. 87 Lester Young "Jive at Five" (Bars 4 and 5)



Ex. 88 Lester Young "Just You, Just Me" (Bar 3)



Ex. 89 Lester Young "Just You, Just Me" (Bar 24)

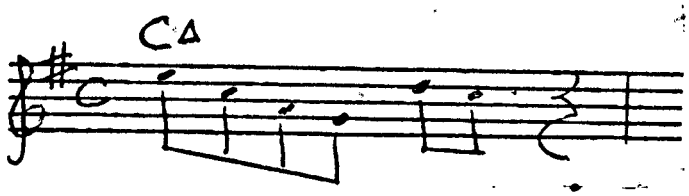


Ex. 90 Lester Young "Cover Girl Blues" (Bar 10) 2nd chorus

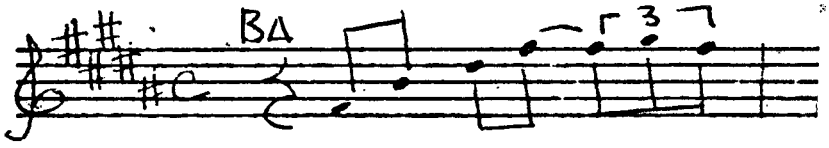
The above examples show a few harmonic approaches used by Lester Young: (1) example 87 is a descending chromatic pattern of alternating thirds. The ties above the second and third note of each grouping set up a feeling for syncopation; (2) example 88 is an arpeggiation of the G minor seventh chord with the sixth being used as a substitute for the seventh of the chord; (3) example 89 illustrates an implied ninth chord, for D is not a member of the C^7 chord. This implication of harmony is what later became known as "extensions"; (4) example 90 suggests a descending third pattern on the third and fourth beats of the bar.

The focus of attention will now be directed to examples of Young's concepts used by Gordon. Although the format for the patterns of these examples is not identical to Young's, they illustrate Gordon's familiarity with Young's concepts while maintaining his own personal style.

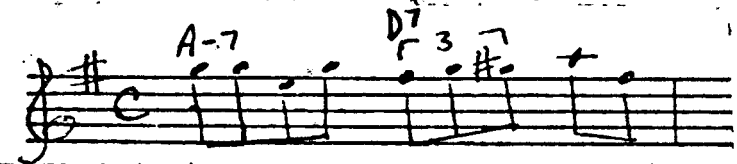
Ex. 91 Gordon "Setting the Pace" (Bar 19)



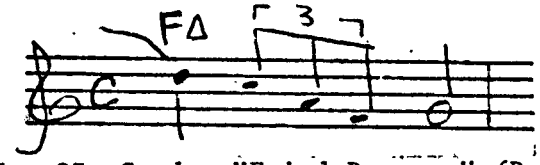
Ex. 92 Gordon "The Chase" (Bar 13)



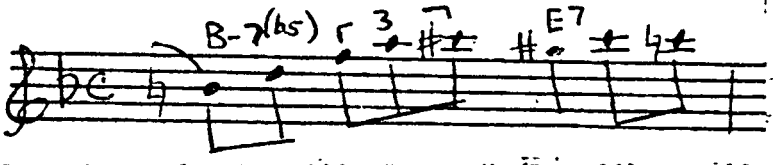
Ex. 93 Gordon "Setting the Pace: (Bar 4)



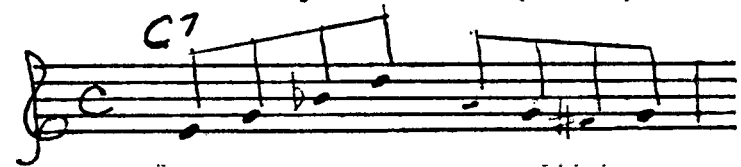
Ex. 94 Gordon "Fried Bananàs" (Bar 16) 2nd chorus



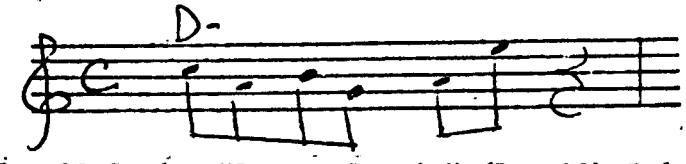
Ex. 95 Gordon "Fried Bananas" (Bar 19) 2nd Chorus



Ex. 96 Gordon "Benji's Bounce" (Bar 28)

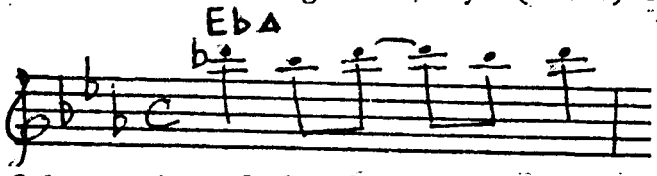


Ex. 97 Gordon "Cheesecake" (Bar 31) 1st Chorus



Ex. 98 Gordon "Boston Bernie" (Bar 18) 3rd Chorus

Ex. 99 Gordon "For Regulars Only" (Bar 4) 3rd Chorus



Careful scrutiny of the above examples indicates Gordon's tendency to use varied rhythm on the assimilated harmonic concepts of Lester Young. The most obvious rhythmic variation was the use of triplet patterns to replace eighth note groupings (example 95). The following analysis explains other ways in which Gordon applied Youngs harmonic concepts to his own improvisations, and any other variations of pattern will be indicated. (1) example 91 is an arpeggiation of a major triad and like example 88 by Young it includes the sixth. The format of the arpeggiated pattern in example 91 is different than example 88 for Young began the pattern on the tonic of the chord and ascended upward to the sixth. Gordon begins the arpeggiation on the third of the triad and descends downward. This implied sixth concept can also be found in example 94 where the pattern begins on the sixth and descends to the tonic of the F major triad. Example 92 resembles example 88 more than the other two examples. The second through sixth notes of this example follow the exact format of the pattern in example 88. The rhythm is varied, however, indicating the influence of Bebop rhythmic concepts (syncopation of the fourth and fifth notes and the triplet pattern on the fourth beat).

(2) Examples 95 and 96 illustrate the concept of the implied ninth within a triad or seventh chord. Example 95 begins on the tonic of B minor seventh chord and ascends to the ninth on the second note of the triplet grouping. This arpeggiation is extended further to include the eleventh, a concept vary prevalent during Bebop. Example 96 is almost identical to example 89 in the format of the arpeggiation

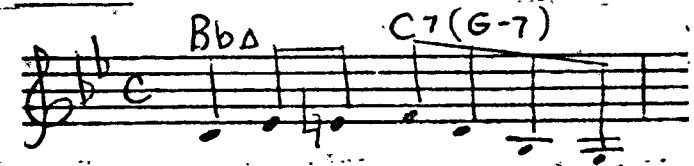
as well as the rhythmic groupings of eighth-notes. In this instance Gordon treated the seventh chord in precisely the same manner that Young had in the earlier example. (3) examples 93 and 99 illustrate resemblances example 87. Both examples use the alternating thirds found in example 87. However, Example 93 follows the format of two notes followed by a chordal skip downward and then a chordal skip upward to the original note. Example 99 more closely resembles example 87 in the format of the pattern itself and the rhythmic pattern. In this example, however, Gordon implies a dominant seventh chord by using the D flat on the first beat preceding the pattern and the third, fourth and sixth notes of the pattern. (4) Examples 97 and 98 are very simple illustrations of descending thirds that were used periodically by Young in the thirties. The remaining discussion of Harmony will focus on the harmonic concepts of Charlie Parker as they relate to Dexter Gordon's harmonic approach to improvising during Bebop.

Substitution

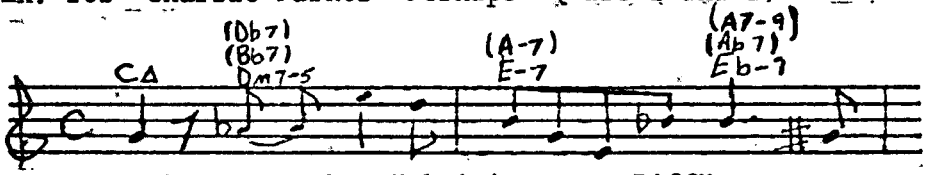
During the Bebop period musicians began to replace familiar chord progressions and chordal structures with different chordal bases than the original ones. The researcher would like to denote this process as "substitution. More than any other musician during the Bebop period Charlie Parker is credited with the innovation and application of this concept. Parker would take entire Broadway show tunes known as "standards" and change the harmonic foundation of the tune with substitute chords. He also used substitution in original

Bebop compositions, ballads and blues. Although in some instances these substitute chords may have been written down and parenthesized above the original chord or progression, in most cases there was no written music, which meant the piano player was responsible for listening to the implied chord or chord progression and playing the appropriate harmony behind the improviser. The following examples illustrate the ways in which Charlie Parker used this concept. All substitutions will be parenthesized.

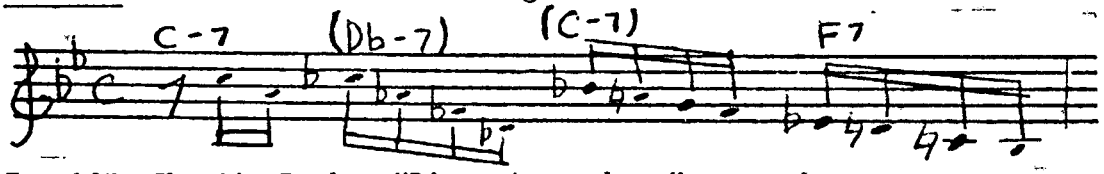
Ex. 100 Charlie Parker "Drifting on a Reed" (Bar 3) 2nd chorus



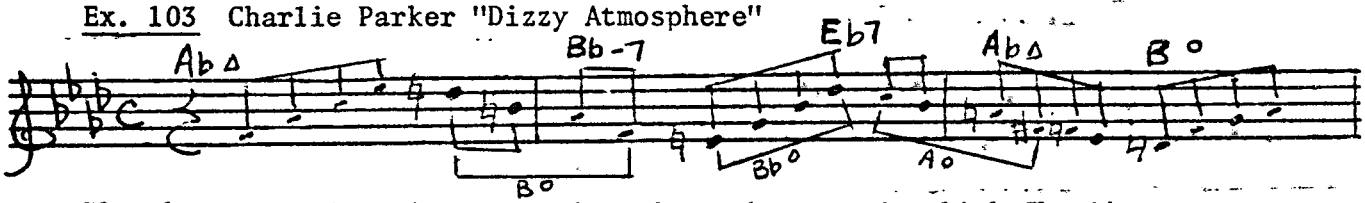
Ex. 101 Charlie Parker "Perhaps" (Bars 1 and 2)



Ex. 102 Charlie Parker "Thriving on a Riff"



Ex. 103 Charlie Parker "Dizzy Atmosphere"

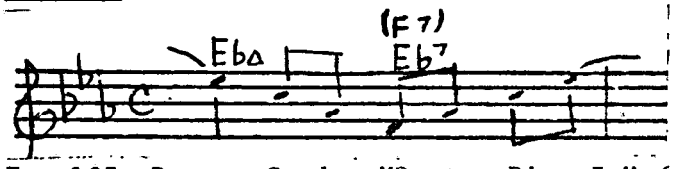


The above examples give some clues into the ways in which Charlie Parker perceived substitute harmonies. (1) The third and fourth beats of example 100 imply a G minor seventh chord although the C seventh chord is given and, therefore, one can see that this substitution is

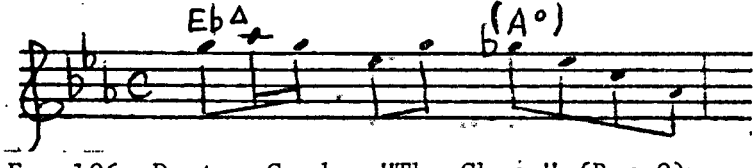
based on the outlining of the chord of substitution. This is also true of example 102 where the D flat minor seventh chord is outlined and the diatonic pattern of a C minor seventh chord on the third beat is suggested. (2) Example 101 illustrates the several chord possibilities that may be used against the melody note. Observe, in this example the two alternate possibilities for the syncopated melodic figure in the first bar of this example. There are three alternate possibilities on the third and fourth beat of the second measure. This example also illustrates Parker's awareness of harmonic relationships. (3) Example 103 is representative of Parker's superimposition of harmonic sequences against a given harmonic foundation. Notice the chromatic ascending and descending diminished seventh chords. Parker used this device extensively during Bebop.

The next series of examples show the similarities of Parker's above concepts in Gordon's improvisations.

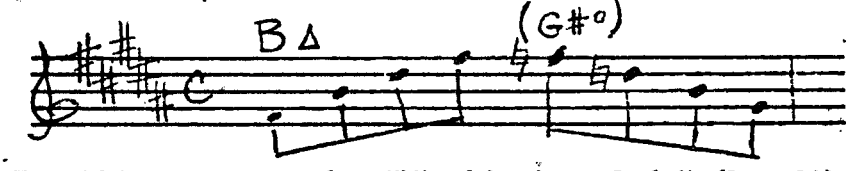
Ex. 104 Dexter Gordon "Dexter Digs In" (Bar 5)



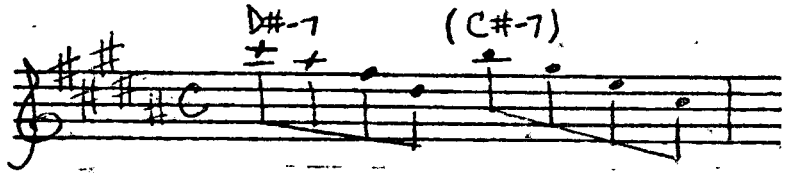
Ex. 105 Dexter Gordon "Dexter Digs In" (Bar 9)



Ex. 106 Dexter Gordon "The Chase" (Bar 9)



Ex. 107 Dexter Gordon "Mischievious Lady" (Bar 29)

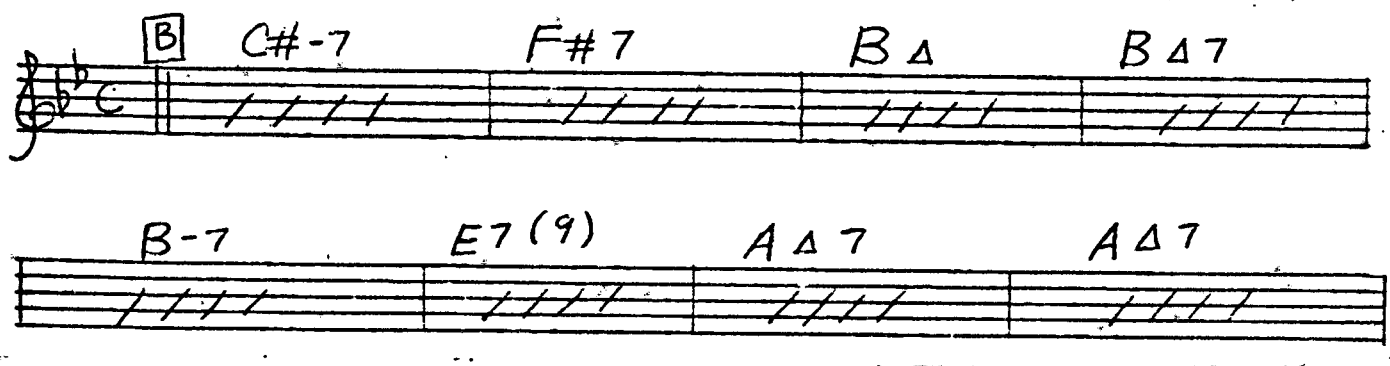


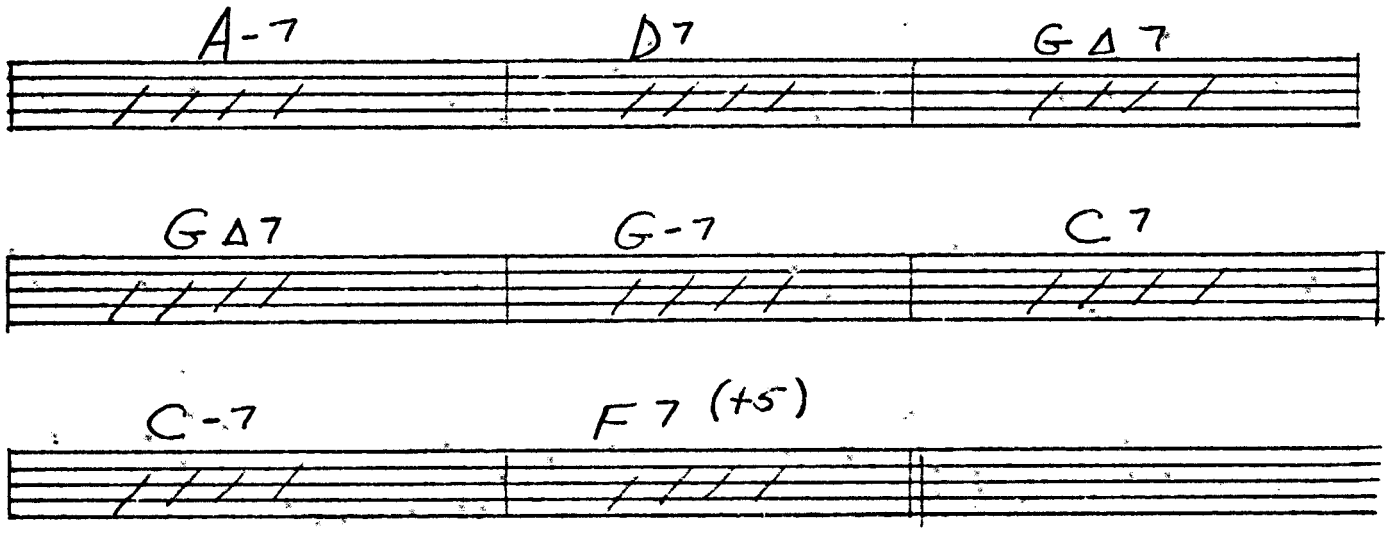
The researcher offers the following analysis of the above examples. (1) Example 104 is very similar to example 100, for both examples outline arpeggiations of a chord that is different than the given harmony. Note the suggestion of an F seventh chord on the third and fourth beat of example 104 being played against the E^{b} seventh chord given. (2) Examples 105 and 106 illustrate Gordon's use of the diminished chord as a substitute chord. These examples resemble example 103 by Parker with the exception that Parker sequenced the diminished chords. (3) Example 107 and 102 both outline chords that are not given in the original harmonic progression and again the direct influence of Parker can be seen in Gordon's improvisations.

II-7 V 7 I Progression

Probably one of the most significant harmonic progressions to emerge in Jazz was the II-7 V 7 I progression. This progression was especially popular during the Bebop period and has remained an intrinsic component of the harmonic structure of Jazz music throughout the years. The musician most responsible for exposing the potential of this progression was Charlie Parker. Analysis of Parker's early work with Jay McShann's band reveals that Parker was using this progression on the bridge of Ray Noble's composition "Cherokee".

Ex. 108 Bridge to "Cherokee" by Ray Noble.





The II-7 V 7 I progession was derived from an early Jazz composition entitled "Tea for Two"[21] in Robert Reisner's book, Bird: The Legend of Charlie Parker. Gene Ramey, bassist of McShann's band during the Kansas City Period, speaks of Parkers usage of the progression:

> I am sure that at that time nobody else in the band could play, for example, even the channel bridge to "Cherokee". So Bird used to play a series of "Tea for Two" phrases against the channel, and since this was a melody that could easily be remembered, it gave the guys something to play during those bars.[22]

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21. Lawrence O. Koch, Ornithology: A Study of Charlie Parker's Music, Journal of Jazz Studies, Volume 2, 1974-75, p. 69.

22. Robert Reisner, Bird: The Legend of Charlie Parker. (New York: Bonanza Citadel, 1962) p. 188.

Analysis of Parker improvisations reveals that Parker used the following approaches on this progression (1) extensions (2) flatted fifths. (3) patterns and (4) relative minor relationships.

Extensions

For the purposes of this thesis the researcher would like to define the term "extension" as being the superimposition of chordal thirds exceeding the seventh of a chord, that broaden the harmonic scope of the chord. Extensions are what Jazz scholars have referred to as the higher intervals of a chord in reference to Thelonious Monk's and Charlie Parker's usage of this concept during the Bebop period.[23]

Flatted Fifths

Analysis of Parker improvisations during Bebop indicate a consistent lowering of the fith degree of the scale. This lowered fifth degree can be found in both linear and harmonic patterns that he used. Careful scrutiny of and listening to his improvisations on the blues also indicate his usage of the lowered fifth on blues scales. In most instances, the flatted fifth was used on the dominant; however, it should be noted that there were occasions when Parker used it on the tonic and supertonic of this progression. One can only speculate as to the reasons why Parker began lowering the fifth and emphasizing it with his improvisations. Lawrence O. Koch in his

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23. Lawrence O Koch, Ornithology: A Study of Charlie Parker's Music, Journal of Jazz Studies, Vol. 2, p. 69.

article "Ornithology: A Study of Charlie Parker's Music" offers the following explanation which the researcher is inclined to agree with.

> Occasionally Parker implied the $^{b}II\ maj^{7}$ in place of the dominant. This is a bit different from the use of the flatted seventh chord built a half-step above the tonic ($^{b}II^{7}$), which, because of Parker's use of higher chord intervals and altered tones on the dominant, could be substituted almost at random by the pianist. It created the chromatic progression $Am7-A^{b}7-G$ instead of the usual $A\ m\ 7-D^{7}-G$. The relationship between the A^{b} and D^{7} is that the root of one is the lowered fifth of the other. This is what gave rise to all the talk of "flatted fifths" during the Be-bop era.[24]

Analysis of several Parker solos by the researcher revealed, as Koch has said, a consistent use of the chromatic descending pattern on $II-7-V^{7}-I$ progression and, therefore, supports his hypothesis, The second chord of progression is then being used as a substitute for the dominant.

Patterns.

Patterns will be denoted as any sequenced melodic material used in an improvisation. This means that a pattern can be composed of a small melodic fragment or a short melodic phrase. Patterns may be original or derived from other musical sources such as: (1) (1) popular melodies of songs; (2) portions of an improviser's solo or any other musical source that a musician extracts materials from that he favors. Patterns can be found throughout Parker's

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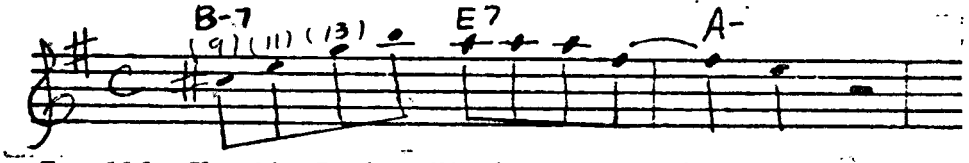
24. IBID, p. 69.

improvisations and may be sequenced in (1) half steps; (2) whole-steps, (3) thirds; (4) fourths or fifths. It is not uncommon to find patterns repeated several times within Jazz tunes. Also the same pattern may be played against a different chordal structure.

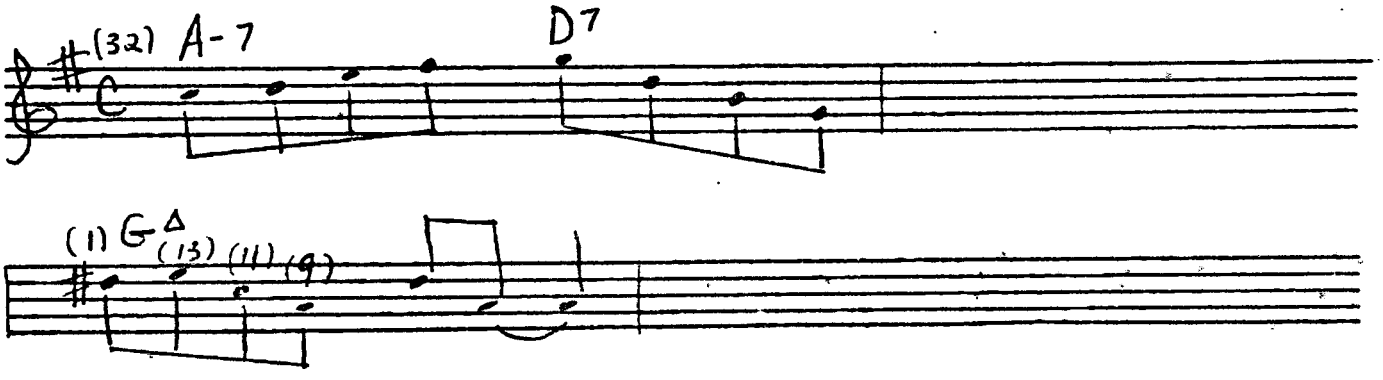
Relative Minor Relationships

In many instances (especially when the arpeggiated triplet was used) Parker played the tonic chord of the relative minor against the given major chord. Based on Parker's frequent use of this concept, one might speculate that Parker was quite aware of the relative major-minor relationship of the Western European tradition and intentionally used this concept throughout his improvisations. The examples that follow will be analyzed in terms of the four approaches mentioned.

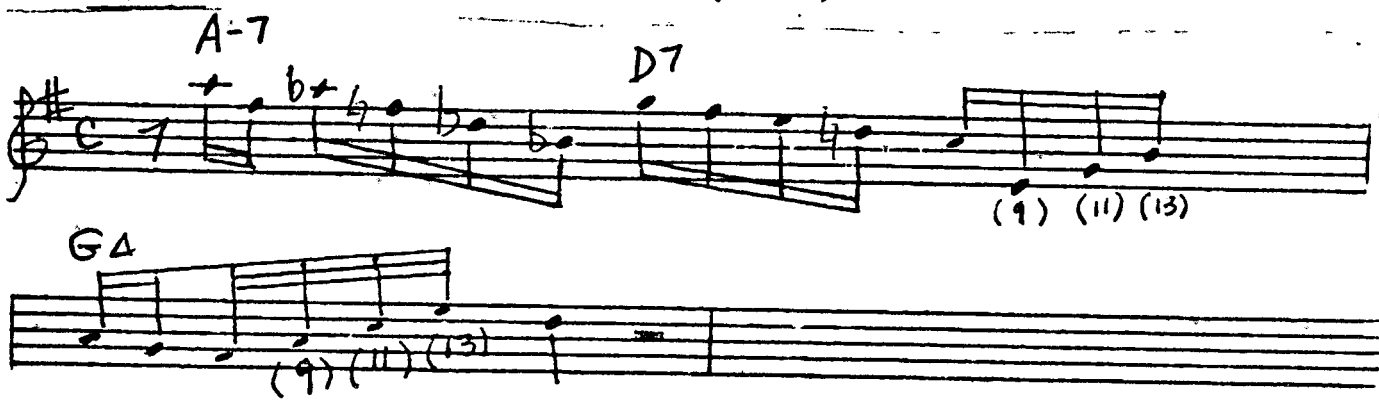
Es. 109 Charlie Parker "Anthropology" (Bar 3) 2nd Chorus



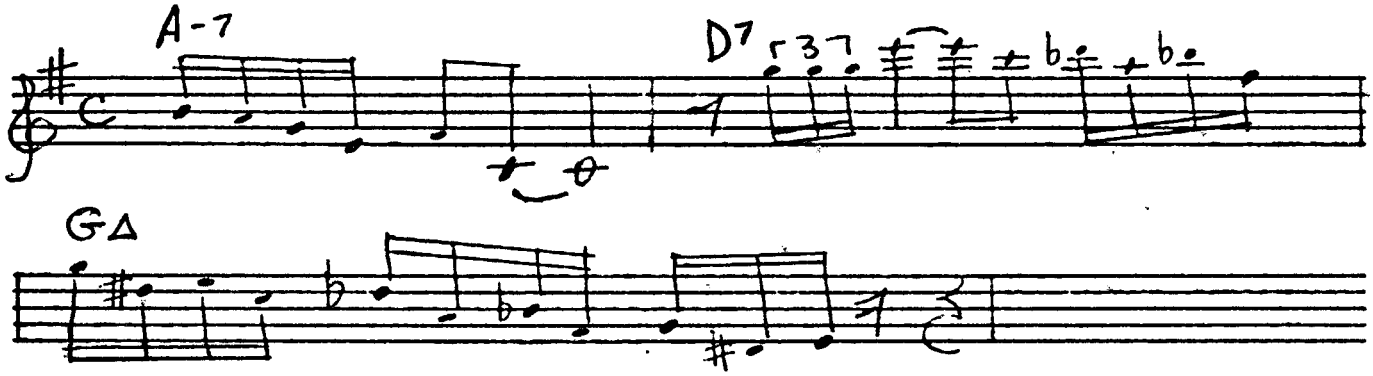
Ex. 110 Charlie Parker "Anthropology" (Bar 32 2nd chorus and Bar 1, 4th chorus)



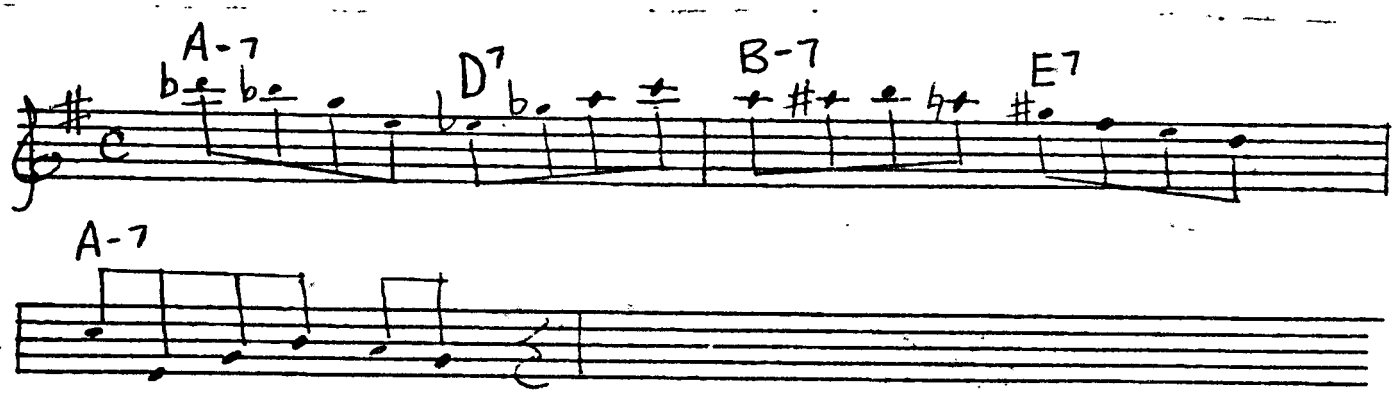
Ex. 111 Charlie Parker "Laird Baird" (Bar 12) 3rd chorus



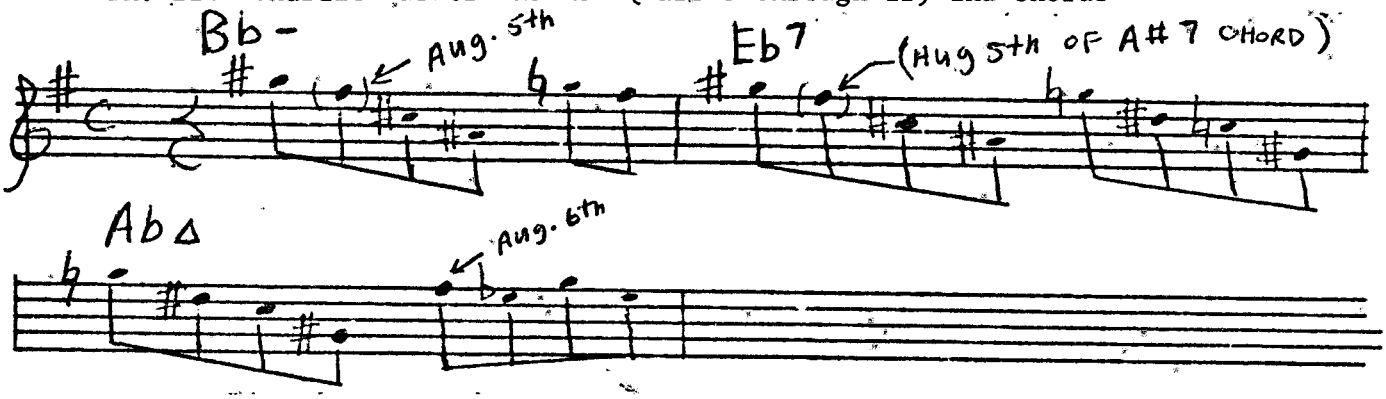
Ex. 112 Charlie Parker "Laird Baird" (Bars 9 through 11)
1st Chorus



Ex. 113 Charlie Parker "Kim" (Bars 2, 3, and 4) 1st Chorus



Ex. 114 Charlie Parker "Ko Ko" (Bars 9 through 11) 2nd chorus



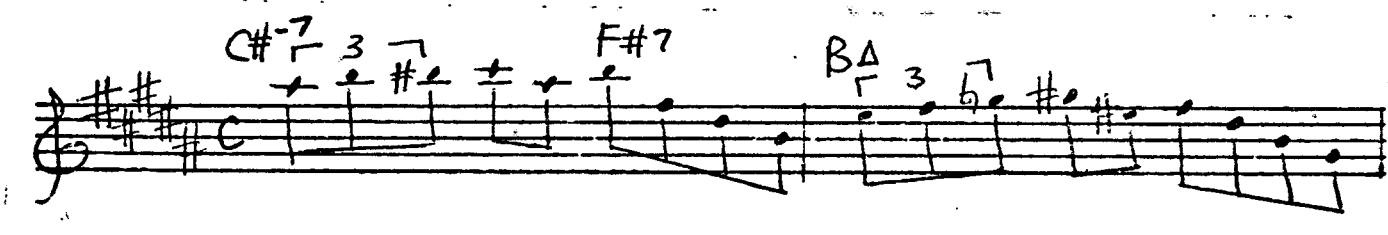
The previous examples illustrate Parker's usage of (1) substitutions and (2) extensions. The researcher offers the following analysis for these examples: (1) Example 109 Parker extends the harmony of the B minor seventh chord by adding the ninth, eleventh and thirteenth. This is a very good example of Parker's usage of higher chord intervals. This is the most significant feature of this example. (2) Example 110 begins with a scale pattern on the A minor seventh chord and is followed by a substitution on the D seventh (dominant) chord and an extension on the G major triad. The G major triad (tonic of the progression) is used as a substitute on the D seventh chord and the G major chord that follows is extended to the thirteenth (very similar to example 109) of the G major seventh chord. (3) The second beat of example 111 suggests a B^{b} minor seventh chord being played against the A minor seventh chord. Note the chromatic relationship of the B^{b} minor seventh chord to the A minor seventh chord. The B^{b} minor seventh chord could have been looked at as an extension but the presence of the A^{b} suggested a

substitution. The scale pattern on the dominant descends to the seventh of the chord and an extension to the thirteenth of the chord is used. The third note in the following bar begins an arpeggiation that also suggests an extension to the thirteenth of the chord. (4) Example 112 illustrates the use of a diminished pattern on the dominant seventh chord. Diminished scales and chords or fragments of both were very commonly used against dominant harmonies during Bebop. Notice the way in which they are used; beginning on the fourth beat of the bar with the dominant seventh chord (D^7) and continuing through the following bar with the G major triad. The first note of each pattern grouping following the initial pattern is a diminished fifth lower than the first note of the preceding pattern. (5) Example 113 begins with a descending diminished chord on the A minor seventh chord and is followed by an ascending diminished chord a half-step lower. In this instance the diminished chords are being used as substitutes for both the super-tonic and the dominant. The following bar contains another II-7 V^7 I progression. The first three notes of this bar begins an ascending chromatic pattern (on the B-7 chord) and then descends diatonically on the dominant. An extension to the ninth of the A minor seventh follows and the progression ends on a quarter rest. (6) Example 114 is unique in two ways: (a) the substitution of the super-tonic and then the tonic on the $E^{\flat}$ seventh and (b) the use of the augmented fifth

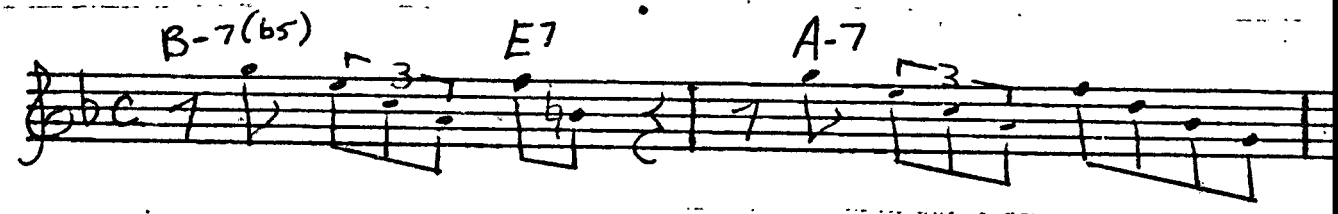
on the minor seventh (the A sharp seventh substitute chords). Analysis of the third beat of the A^{b} major triad reveals that Parker was continuing to emphasize the sixth degree of the scale and was, therefore, retaining the concept that he had learned from Lester Young.

The developmental stage of any musician is most important, for it is during this stage that a musician becomes exposed to unfamiliar principles and concepts that are overcome by sincere study, correct practice procedures, the gaining of experience and a lapse of time. The only exception to this hypothesis are born geniuses or those persons with innate abilities. Based on the above hypothesis the following examples are extracted from Dexter Gordon's improvisations during the fifties and sixties in addition to those from the forties, for the later examples exhibit Gordon's digestion of Parker's complex harmonic concepts and it should also be noted that Gordon continued to be influenced by Lester Young during the early forties.

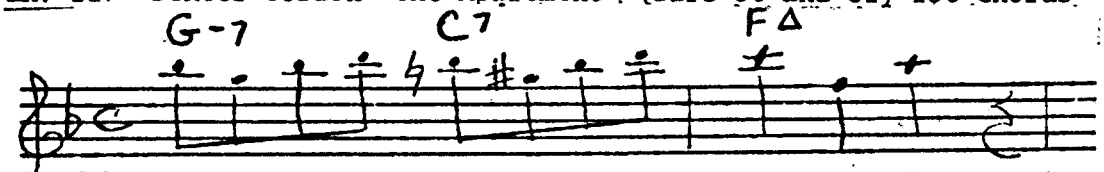
Ex. 115 Dexter Gordon "Mischievious Lady" (Bar 30 and 31) 1947



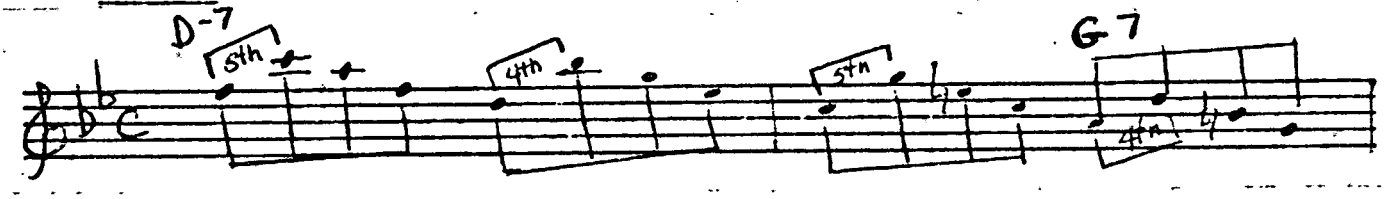
Ex. 116 Dexter Gordon "Fried Bananas" (Bars 4) 1st Chorus

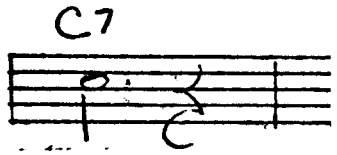


Ex. 117 Dexter Gordon "The Apartment" (Bars 30 and 31) 1st Chorus

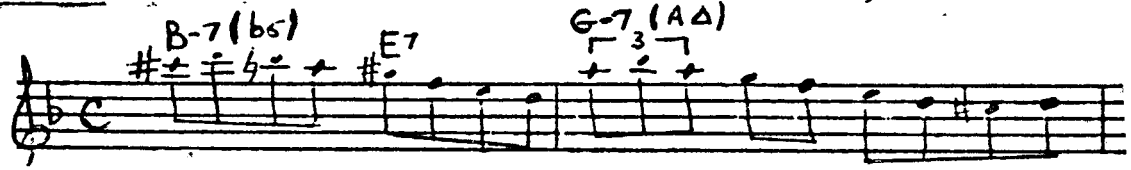


Ex. 118 Dexter Gordon "Boston Bernie" (Bars 31 and 32) 2nd Chorus

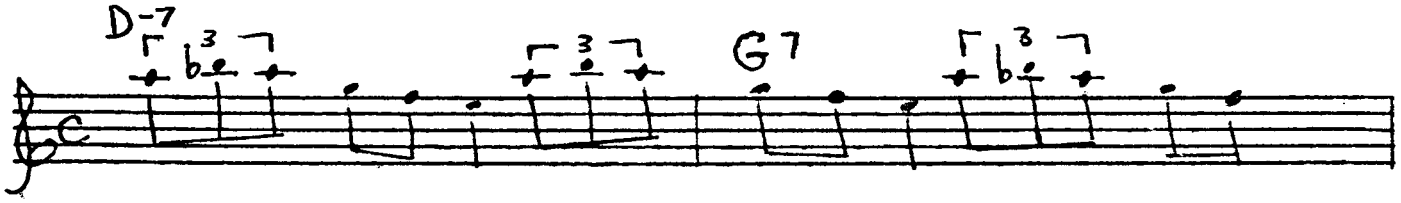




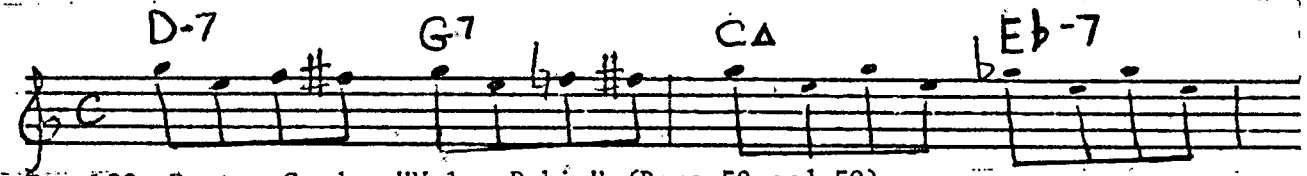
Ex. 119 Dexter Gordon "The Apartment" (Bars 19 and 20) 2nd Chorus



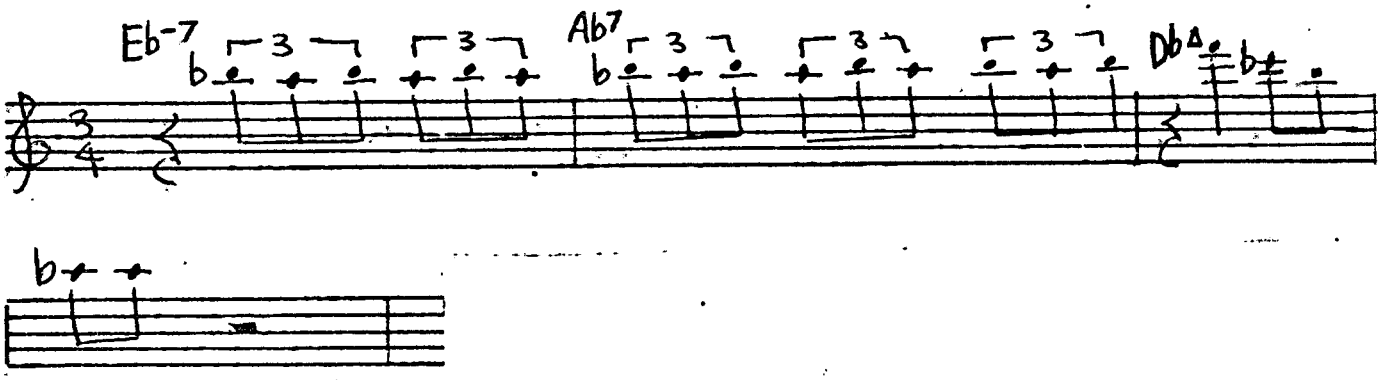
Ex. 120 Dexter Gordon "Backstairs" (Bars 9, 10 and 11) 3rd Chorus



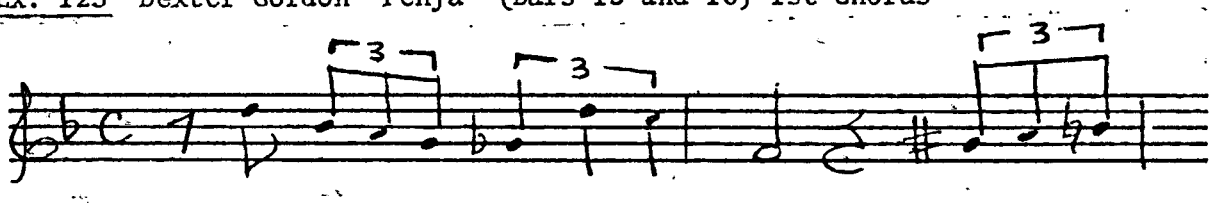
Ex. 121 Dexter Gordon "Benji's Bounce" (Bar 2) 1st Chorus



Ex. 122 Dexter Gordon "Valse Robin" (Bars 58 and 59)



Ex. 123 Dexter Gordon "Fenja" (Bars 15 and 16) 1st Chorus

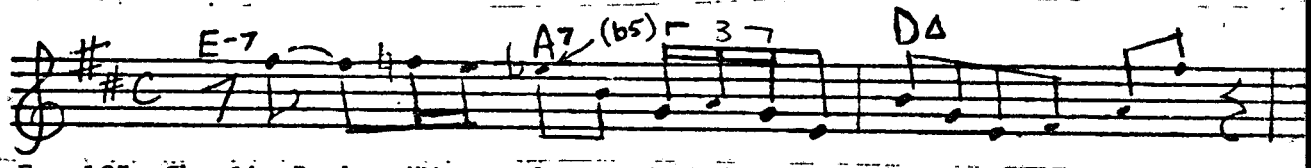


Dexter Gordon incorporated numerous Parker harmonic concepts in his improvisations during the Bebop period. The presence of these concepts within his improvisations of the later years (fifties, sixties and seventies) indicate that these concepts still serve as a basis for his creative style. The following analysis traces the harmonic concepts of Parker found in Gordon's improvisations throughout his earlier development up until his more corrent work. (1) Example 115 exemplifies two things: (a) a diatonically descending pattern and (b) substitute chords used on the dominant and tonic chords of the progression. The tonic triad (B) is being used as

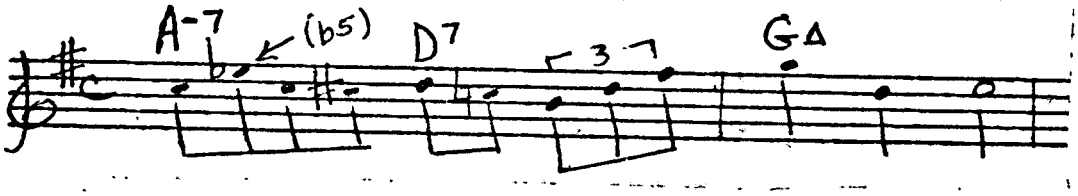
a substitute on the dominant ($F^{\#}7$). The pattern of the first bar of this example is then sequenced down a whole-step in the second bar and the $G^{\#}$-7 is the implied substitute on the tonic (BΔ) triad. (2) Example 116 illustrates the use of extensions by Gordon. The B-7 ($\flat 5$) chord is extended to the thirteenth of the chord. This also occurs on the A-7 in the following bar. In this example Gordon chose to emphasize the sixth on the dominant (E^7) chord. Note the similarities of Examples 115 and 116 to Parker examples 109 and 110. (3) Examples 117, 120, 121 and 122 illustrate Gordon's use of repeated melodic material on the II-7-V^7-I progression. Examples 120, 121 and 122 exhibit the use of unaltered repeated patterns; however, example 120 is unique in another way. The repetition of the initial pattern begins on the fourth beat of the first bar instead of the first beat of the second bar (on the dominant seventh chord) and this creates the effect of a shifting of rhythmic accent. Example 117 illustrates a repeated pattern that is chromatically altered (notice the first two notes of the repeated pattern on the C seventh chord). (4) Example 118 makes use of a melodic pattern. Notice how the first and third pattern coincide with each other. This is also true of the second and fourth pattern. (5) Example 119 exemplifies Gordon's use of scale patterns on the II-7-V^7-I progression. Although the given harmony of the second measure is a G minor seventh chord the scale pattern suggests an A major triad. (6) Example 123 is a popular substitution for the II-7-V^7-I progression used by Parker during Bebop, and analysis of Gordon's 1976 improvisation on "FENJA" shows his frequent use of this chromatic substitute progression.

The remaining examples of Parker's harmonic approaches to the II-7-V^{7}-I progression will illustrate (1) appearances of flatted fifths and (2) relative minor relationships found within the II-7-V^{7}-I progression.

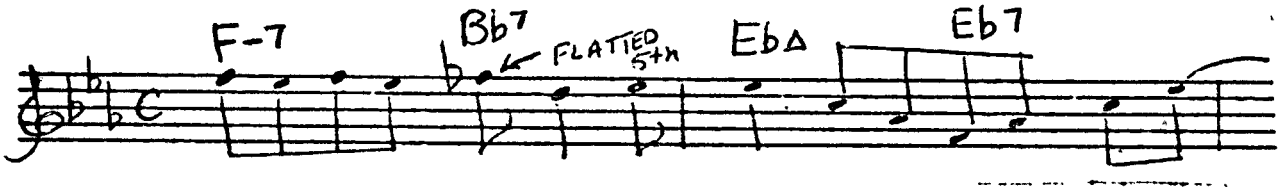
Ex. 124 Charlie Parker "Confirmation" (Bars 8 and 9)



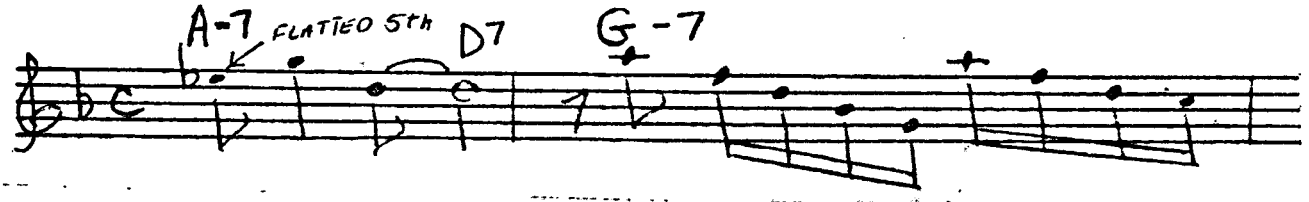
Ex. 125 Charlie Parker "Moose the Mooche" (Bar 2 and 3) 2nd chorus



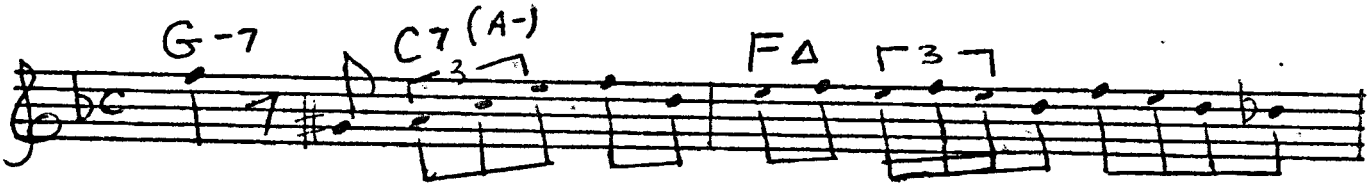
Ex. 126 Dexter Gordon "Dexter Digs In" (Bars 4 and 5)



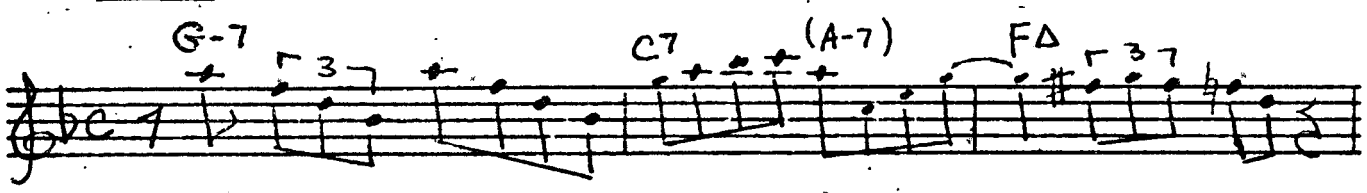
Ex. 127 Dexter Gordon "Fried Bananas" (Bars 28 and 29) 1st chorus



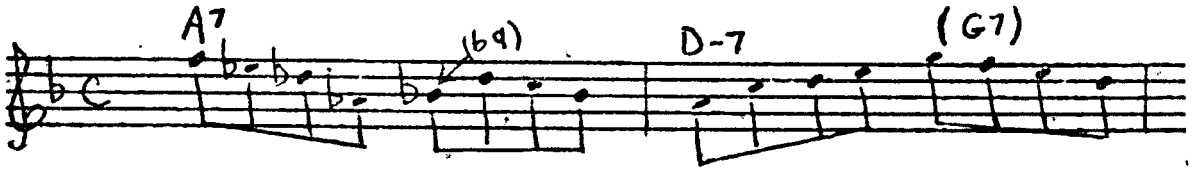
Ex. 128 Charlie Parker "Donna Lee" (Bars 32 and 33)



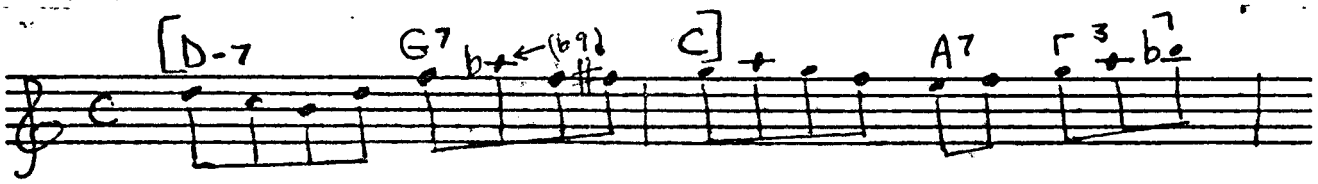
Ex. 129 Dexter Gordon "Fried Bananas" (Bars 29 and 30)



Ex. 130 Charlie Parker "Donna Lee" (Bars 24 and 25) 2nd chorus



Ex. 131 Dexter Gordon "Benji's Bounce" (Bars 10 and 11)



(1) Examples 124 and 125 show Parker's use of the flatted fifth. In the first example Parker uses the flatted fifth on the dominant (A^7) chord. Example 125 illustrates Parker's use of the flatted fifth on the super-tonic. (2) Examples 126 and 127 indicate that Gordon also used the flatted fifth on both the super-tonic and dominant chords. (3) Example 128 illustrates an arpeggiated triplet on the second beat of the first bar, that implies an A minor triad. Parker played this triad against the dominant (C^7) chord. The relationship of the A minor triad to the C seventh chord is that the A minor triad is the relative minor of the C seventh chord.

(4) Examples 130 and 131 indicate that both Parker and Gordon also periodically used the flatted ninth within their improvisations as well as the flatted fifth.

The previous discussion and comparative analysis of resemblances found in Gordon's improvisations of Parker's harmonic approaches and concepts is representative of those approaches and concepts that the researcher feels are most significant. This does not mean that there were not other important approaches and concepts, but for the purposes of this thesis the above approaches and concepts show a more direct relationship of Gordon's digestion of Parker's harmonic perspectives than any of the others.

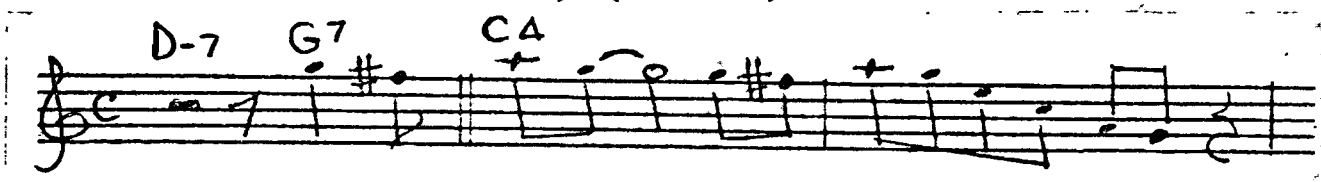
Prior to the final discussion of the "temporal aspects" of Parker and Gordon improvisations, the researcher would like to concentrate on the musical devices that have become Dexter Gordon's personal trademarks. Up until this point this thesis has focused on the specific musical concepts of saxophonists Lester Young and Charlie Parker that were assimilated by Dexter Gordon in his musical development. There were, however, musical devices that were individualized by Gordon. These devices became the basis for Gordon's personal approach to Jazz improvisation and can be heard in the numerous musicians that Gordon influenced.

Quotations from other Melodic Sources

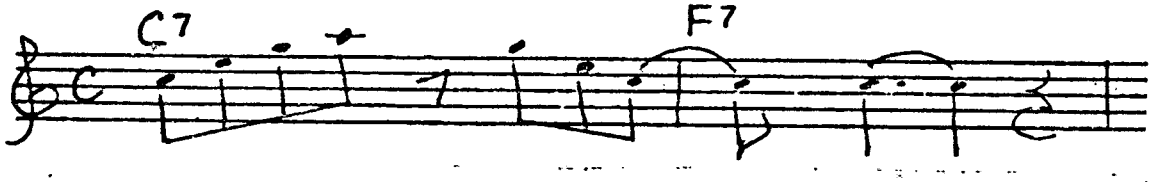
One of Dexter Gordon's most pronounced musical devices is the quotation of fragmented melodies from other melodic sources. These fragmented melodies (quotes) are extracted from nursery rhymes, Christmas songs, other Jazz tunes as well as excerpts from classical works. These musical quotes have appeared in Gordons work since the

forties and remain an integral part of his improvisations today. "Santa Claus is Coming to Town", "Mona Lisa", "A Night in Tunisia", "Frankie and Johnny were Lovers" and numerous quotations of Parker motives ("licks") can be found with several of Gordon's improvisations throughout his 30 year career as a Jazz musician. The following examples illustrate a few of the quotes that Gordon has used in his improvisations.

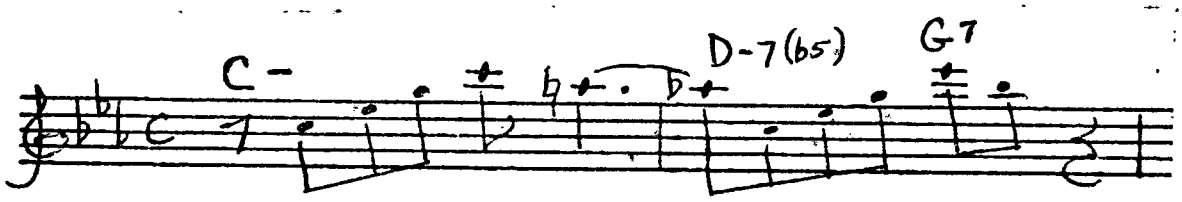
Ex. 132 Dexter Gordon "LTD" (Bar 12, 2nd chorus and Bars 1 and 2 3rd chorus) (Mona Lisa)



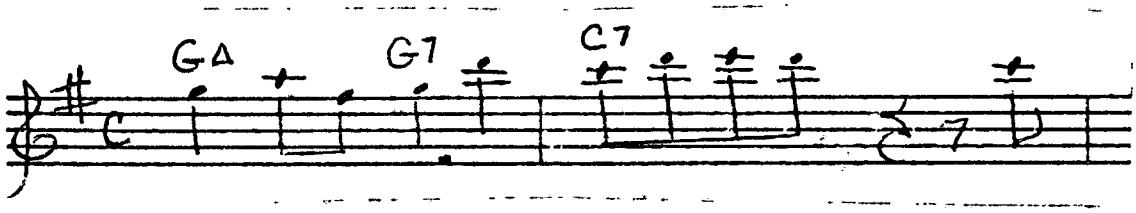
Ex. 133 Dexter Gordon "Sticky Wicket" (Bars 1 and 2) 1st chorus (Frankie and Johnny)



Ex. 134 Dexter Gordon "Montmartre" (Bars 1 and 2) 2nd chorus (A Night in Tunisia)



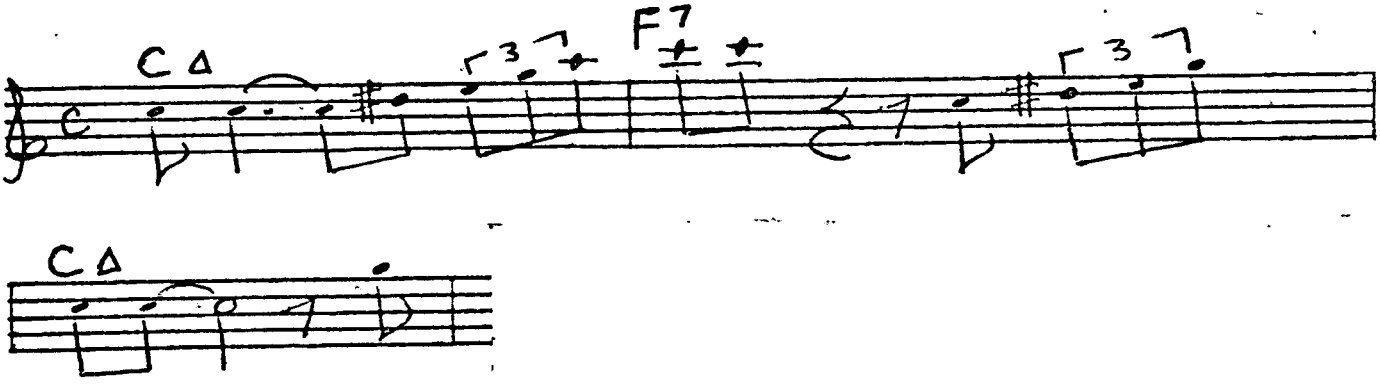
Ex. 135 Dexter Gordon (Excerpt from Charlie Parker Motive) (Bars 1 and 2) 1st chorus of "Daddy Plays the Horn"



The above examples represent the use of "quotes" in Gordon's improvisations. It should be noted that although Parker did occasionally use quotes (early 1940 recordings of "Smoke Gets in Your Eyes" and "Star Eyes" contain the "Pop Goes the Weasel" quote) it was Gordon that popularized this concept.

Two additional musical devices that Gordon uses frequently are: (1) antiphonal (call and response) patterns and (2) Riffs.

Ex. 136 Dexter Gordon "Stanley the Streamer" (Bars 1 and 3) 5th chorus (Call and Response Pattern)



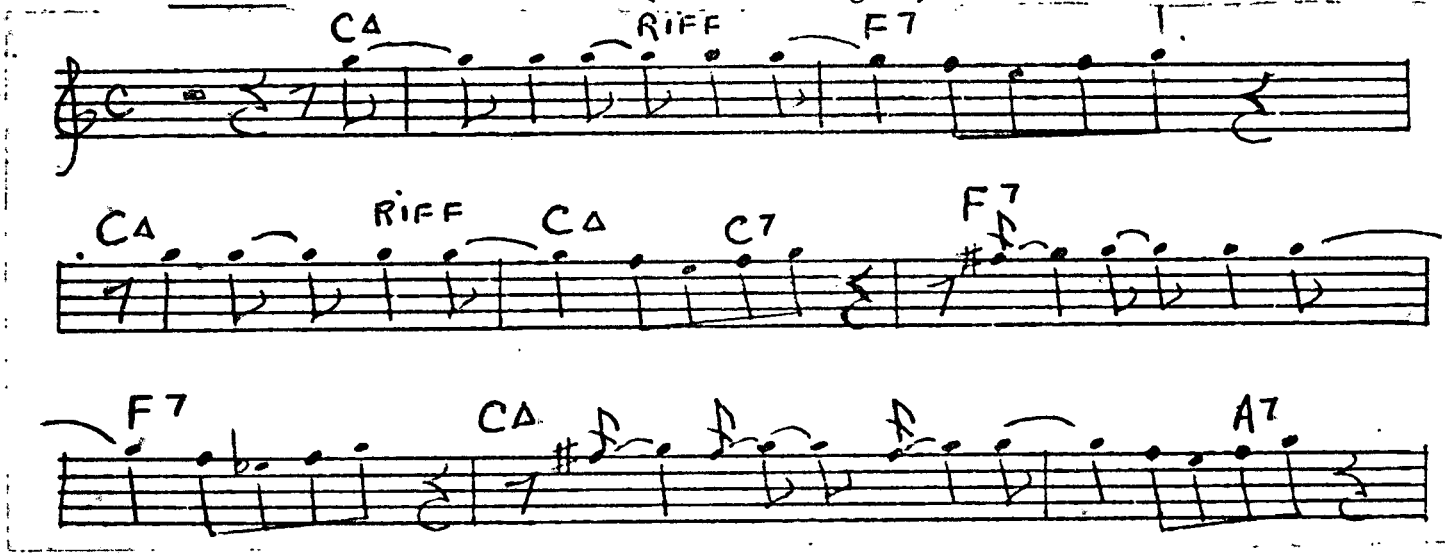
Example 136 illustrates the use of a call and response pattern. The fourth note in the first bar begins the pattern which ends on the second note of the second bar. A pause is indicated by the quarter and eighth rest and then the responding pattern follows. Notice the B^b concert on the first beat of the second bar and also on the first beat of the third bar. The relationship is that of an octave. Therefore, it becomes evident that the response pattern answers the call pattern with the B^b concert notes an octave lower.

The "riff" is a short melodic phrase that is continuously repeated at regular intervals.[25] This musical concept developed in

25. Nathan Davis, Writings in Jazz (Dubuque, Iowa: Gorsuch Scarisbrick, Publishers, 1978) p. 72.

Kansas City during the 1920's. Gordon has kept this concept alive and although this concept was at one time used exclusively in big bands, Gordon incorporated the riff into smaller group settings. The following example is a portion of a chorus taken from Gordon's improvisation on the blues "LTD". This is a 1978 recording from the album "Manhattan Symphonie".

Ex. 137 Dexter Gordon "LTD" (Bars 1 through 9) 8th chorus



Example 137 illustrates Gordon's use of the two bar riff. The riff itself is unaltered with the exception of the ornamental grace notes, Bars 5 and 7. In the ninth bar the riff is sequenced up a minor third. Frequent appearances of riffs in Gordon's current improvisations indicate that he has continued to include the traditional musical concepts of earlier periods in Jazz.

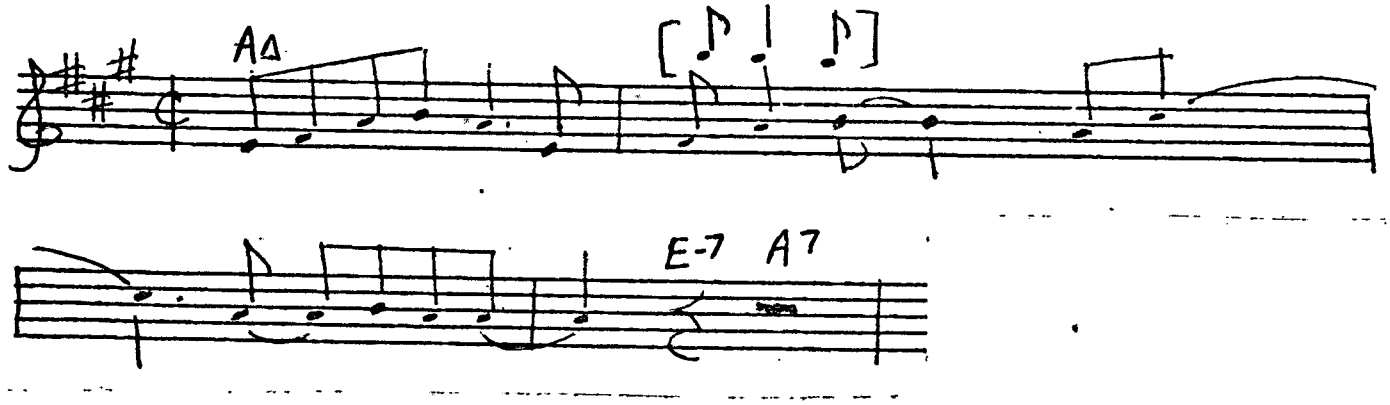
Temporal Concepts of Lester Young

The final portion of this thesis will focus on all of the "temporal aspects" of Lester Young and Charlie Parker as they relate to Dexter Gordon. The term "temporal aspects" will be denoted as any aspect of an improvisation that deals with rhythm.

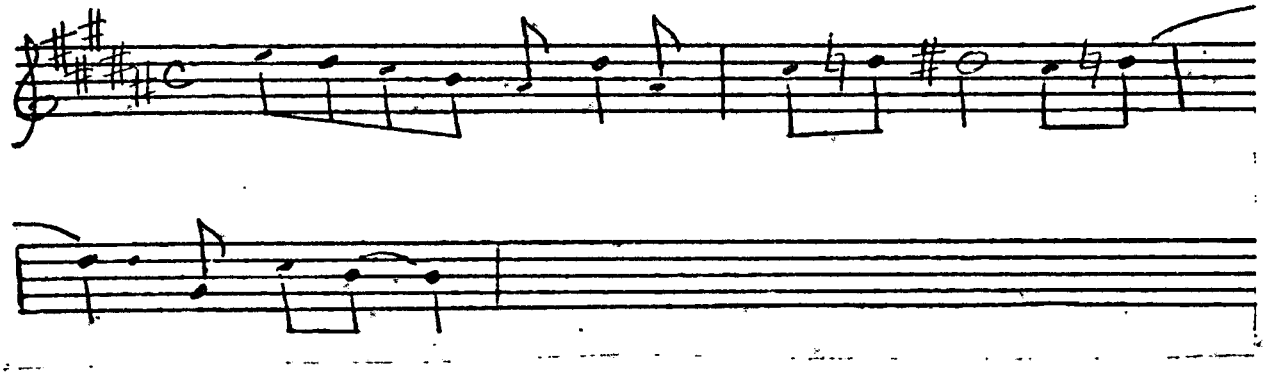
For many years rhythm has been considered the heartbeat of Jazz and other types of Afro-American music. The origin of rhythm in Afro-American music is most primarily from Africa. When African slaves arrived in America, the migration of African rhythms accompanied them and the derivatives of these rhythms can still be heard in earlier Jazz forms as well as the more contemporary Jazz forms. The element of rhythm cannot be overemphasized, for it also played a vital role in the innovative processes of Jazz music's evolution. The rhythmic element in Jazz determines the (1) mood (happy or sad); (2) tempo; (3) feeling (Latin or swing); (4) style (Dixieland, Bebop, Cool, etc.); (5) the stimuli for improviser's melodic, harmonic and rhythmic creations. In other words, the rhythmic element keeps the musical unit organized.

Analysis of Lester Young improvisations during the thirties and forties reveals a rhythmic simplicity in his playing. The majority of his solos during these two decades were composed of even groupings of eighth-notes with occasional syncopations.

Ex. 138 Lester Young "Cover Girl Blues" (Bars 1 through 4)



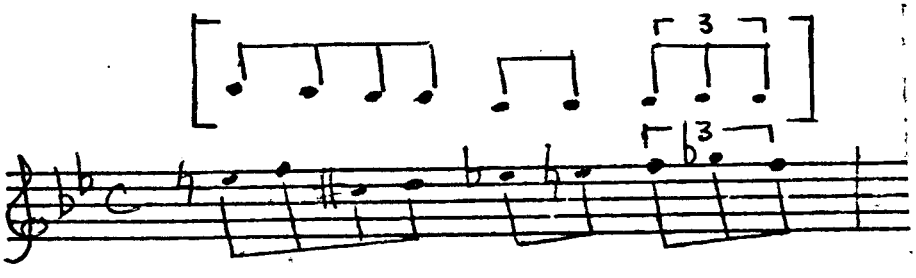
Ex. 139 Dexter Gordon "The Chase" (Bars 10, 11 and 12)



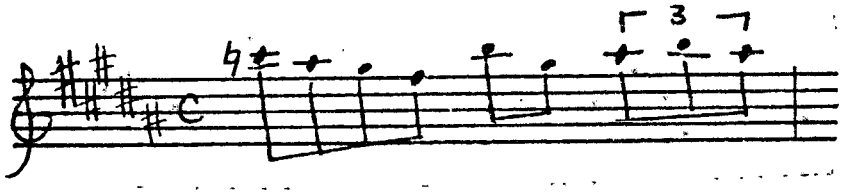
The examples above illustrate temporal aspects common to both Young and Gordon. (1) Example 138 begins with an even grouping of eighth notes followed by a dotted quarter-note and then an eighth note. The first bar exhibits Young's symmetrical rhythmic flow; however, the following two bars are filled with syncopation and indicate an immediate contrast to the previous rhythmic material in Bar 1. (2) Example 139 is very similar to the previous example. This example also begins with the even eighth-note grouping and is followed by a syncopated pattern almost identical to the one in the second bar on the first through third beat of example 138

Also note the similarity of the tied eighth and dotted quarter-notes in the third and fourth bars of both examples.

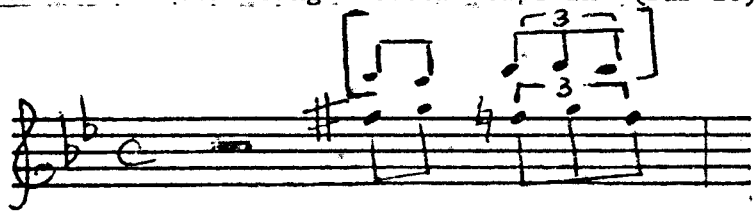
Ex. 140 Lester Young "Lester Leaps In" (Bar 6) 2nd chorus



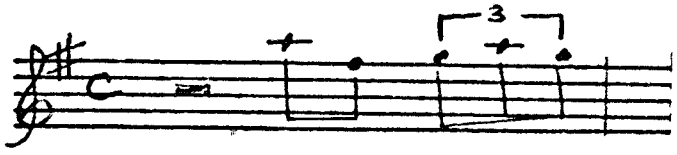
Ex. 141 Dexter Gordon "The Chase" (Bar 18)



Ex. 142 Lester Young "Lester Leaps In" (Bar 20)



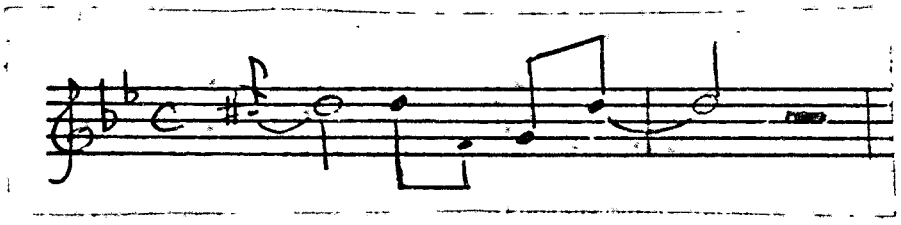
Ex. 143 Dexter Gordon "Daddy Plays the Horn" (Bar 6) 1st chorus



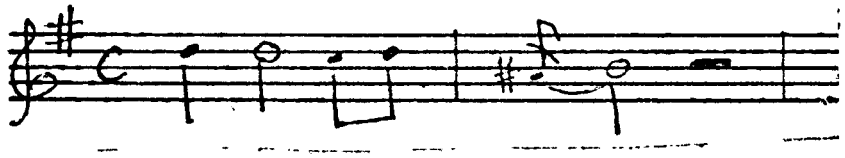
The similarities of the two saxophonists in Examples 140 through 143 are: (1) the rhythmic patterns used by both saxophonists in Examples 140 and 141 are identical. Examples 142 and 143 also coincide, and (2) both saxophonists show a preference for the placement of the triplet on the fourth beat of the bar.

The next set of examples illustrate Young's use of the grace note. This ornament is very pronounced in Young's improvisations throughout the thirties and forties and traces of these ornaments can also be found in Parker's improvisations.

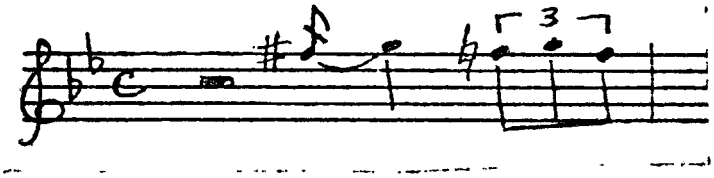
Ex. 144 Lester Young "Lester Leaps In" (Bar 21 and 22) 1st chorus



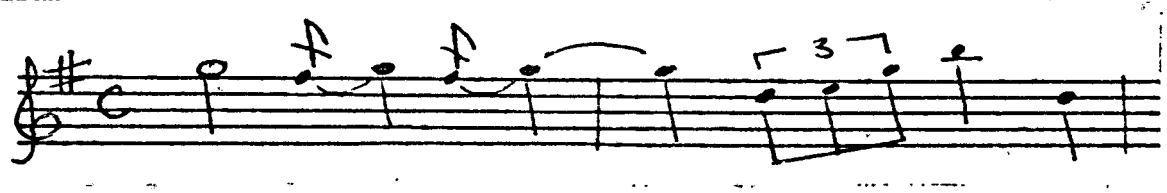
Ex. 145 Dexter Gordon "Setting the Pace" (Bars 15 and 16)



Ex. 146 Lester Young "Lester Leaps In" (Bar 20) 2nd chorus



Ex. 147 Dexter Gordon "Setting the Pace" (Bars 30 and 31)



Analysis of the above examples illustrates the periodic appearances of grace notes in both Young and Gordon improvisations. Young used grace notes to embellish quarter or half notes and Gordon treated the grace note similarly.

The researcher would now like to discuss the temporal aspects of Young's playing that cannot be accurately notated but are probably more important than the notated aspects mentioned above. The two most significant of these types of temporal aspects are: (1) Young's tendency to play behind the beat and (2) Young's incredible ability to swing.

In an earlier portion of this thesis references were made to Lester Young's concept of lagging behind the beat. This was a rhythmical concept that was truly an original innovation of Young's.

The reason that this concept was so outstanding was the way in which Young played behind the beat while maintaining the pulse. Young's masterful ability to execute and articulate both features of this concept gave rise to his rhythmic swing feeling. Of all the assimilated concepts mentioned in earlier portions of this thesis, the researcher feels that Young's rhythmic swing feeling is the most significant for it is this concept that has defied the superfical changes that have accompanied the various periods in Jazz since Bebop. In other words, Dexter Gordon, the swinging saxophonist of the Bebop period, is still swinging.

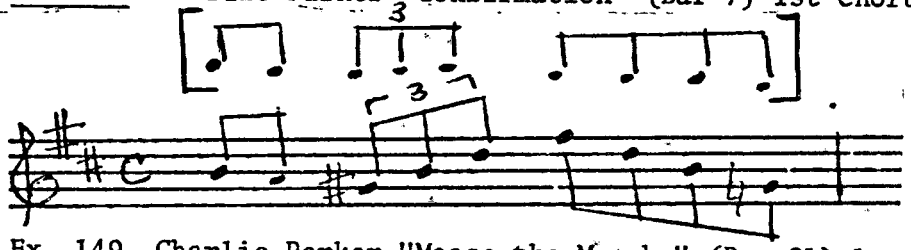
Temporal Concepts of Charlie Parker

Charlie Parker, without a doubt, was the most rhythmically complex musician known in the history of Jazz. Parker's rhythmical concept of the 1940's was so innovative and astonishing that even the most celebrated of musicians were baffled when attempting to comprehend his rhythmical techniques of improvising. Even today scholars, educators, ethnomusicologists and performers study Parker's music of the forties to try and gain perspectives of how he so masterfully used rhythm.

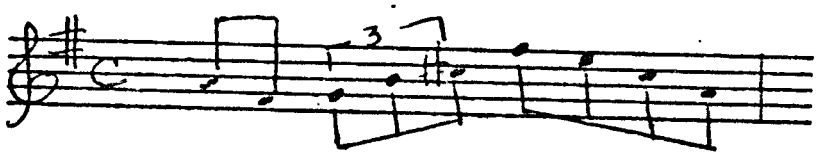
The basic rhythmical unit in Parker's improvisations is the eighth-note. Although the eighth-note existed in earlier Jazz periods Parker treated it in very unique ways. First of all, the tempos of Parker's music were very fast so that eighth-notes could sometimes be mistaken for sixteenth or thirty-second notes. This is especially true of Parker compositions (Donna Lee, Confirmation and Ornithology).

With different combinations of eighth-note groupings and the integration of eighth-notes with other rhythmic units of longer or shorter duration, Parker devised standard rhythm patterns, as the examples to follow will illustrate.

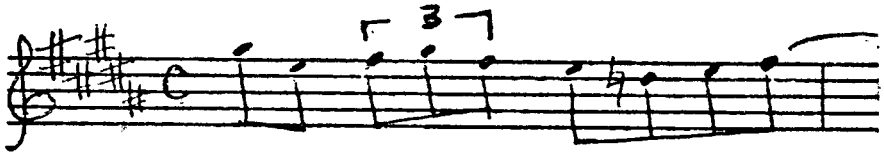
Ex. 148 Charlie Parker "Confirmation" (Bar 7) 1st chorus



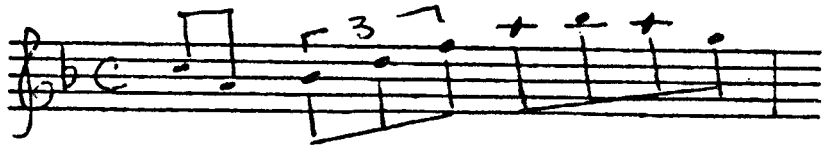
Ex. 149 Charlie Parker "Moose the Mooche" (Bar 21) 1st chorus



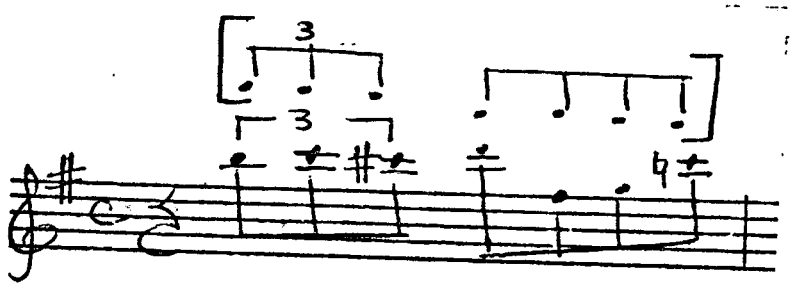
Ex. 150 Dexter Gordon "The Chase" (Bar 28)



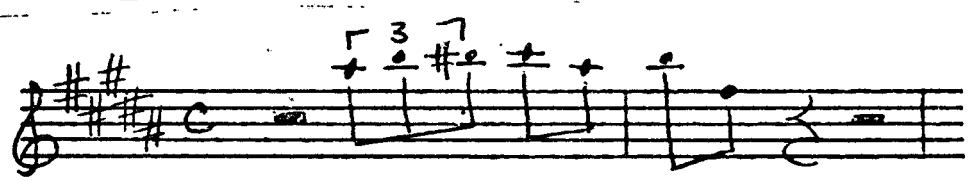
Ex. 151 Dexter Gordon "Cheesecake" (Bar 12) 1st chorus



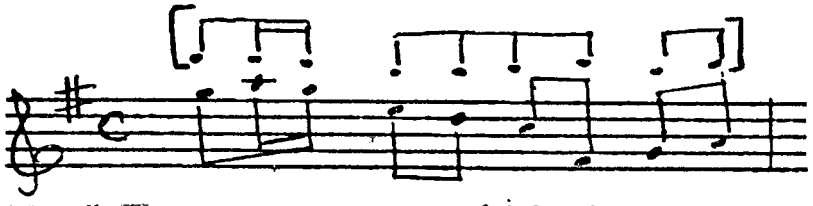
Ex. 152 Charlie Parker "Blues" (Bar 7) 10th chorus



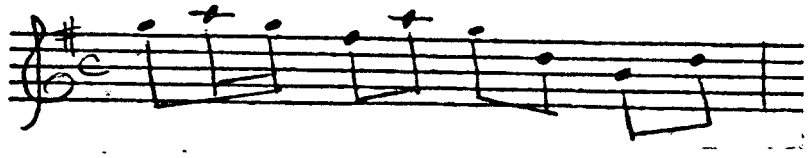
Ex. 153 Dexter Gordon "The Chase" (Bars 31 and 32)



Ex. 154 Charlie Parker "Mohawk" (Bar 5) 3rd chorus



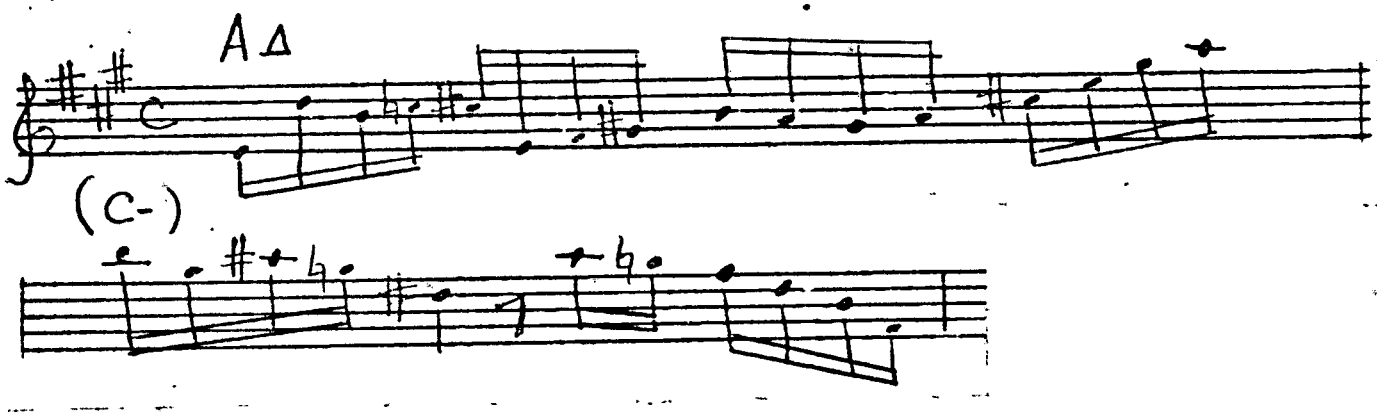
Ex. 155 Dexter Gordon "Daddy Plays the Horn" (Bar 1)



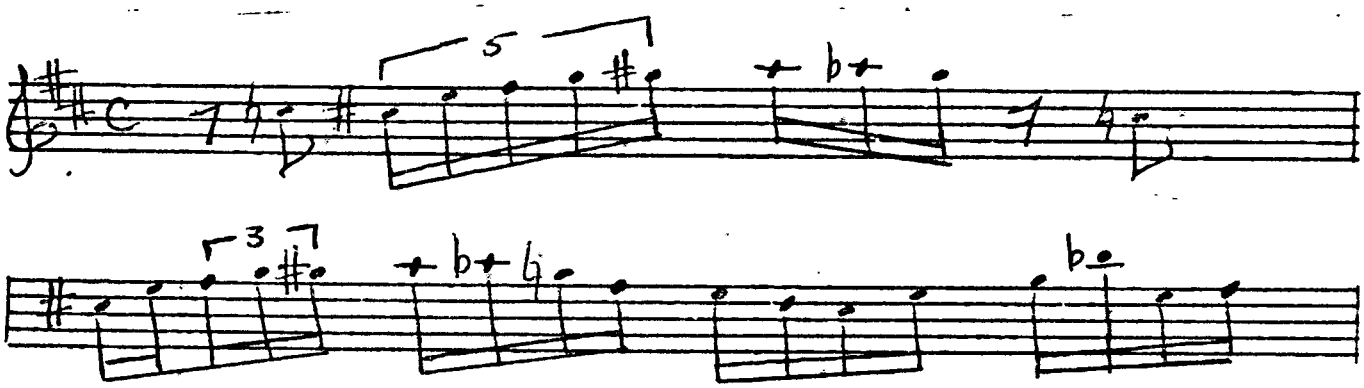
The previous examples represent a small sampling of the infinite number of rhythmic patterns used during the Bebop period. The patterns parenthesized are rhythmic motives that Parker standardized and popularized during Bebop. Examples 150, 151, 153 and 155 taken from Gordon's improvisations can be paralleled with the Parker examples, for in these examples Gordon used the identical Parker motives in parenthesis. The most common rhythmic unit in combined eighth-note patterns is the triplet. The triplet appears in more eighth-note groupings than the quarter or half-note. Therefore, the preference for the triplet in eighth-note groupings indicates Parker's emphasis of this rhythmical unit just as Lester Young had done with the sixth and ninth degrees of the scale.

"Double-timing" was another outstanding rhythmic concept of Charlie Parker. The spontaneous diminutions of rhythm were prime indicators of this concept. The researcher feels that this concept was used by Parker to give his improvisations rhythmic nuance and not presentations of technical facility. Flurries of sixteenth and thirty-second notes formed rhythmic clusters that were not only colorful but also tasteful. The following examples illustrate the "double-timing" concept in Parker's improvisations.

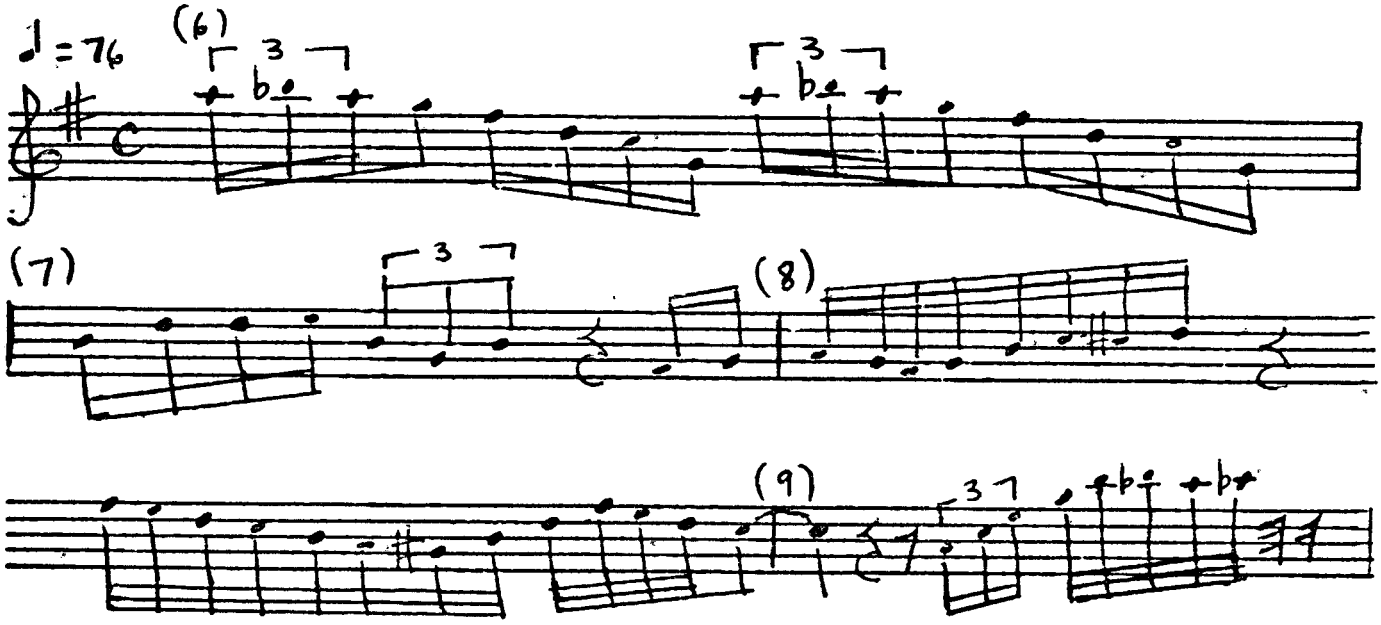
Ex. 156 Charlie Parker "Cosmic Rays" (Bars 7 and 8) 2nd chorus



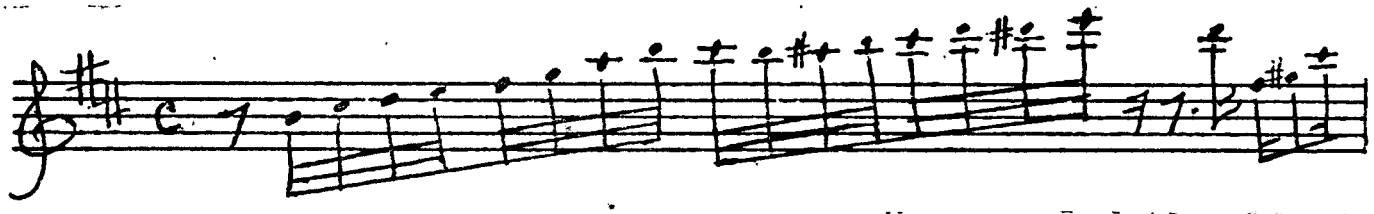
Ex. 157 Charlie Parker "Blues for Alice" (Bars 9 and 10) 4th chorus



Ex. 158 Charlie Parker "Parker's Mood" (Bars 6 through 9) 1st chorus



Ex. 159 Charlie Parker "Ballade" (Bar 5)

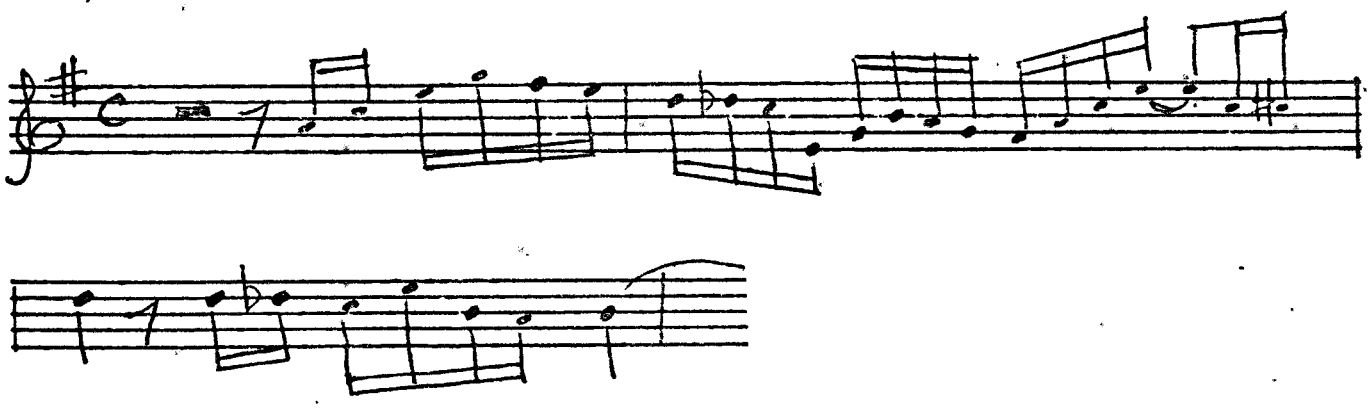


The researcher would like to offer the following analysis for the examples above. (1) Example 156 is dominated by sixteenth notes. This illustrates a departure from the continuous flow of eighth-notes that compose the majority of his improvisations. Although Parker double-times in this example the rhythmic flow is s still very even and balanced. (2) Example 157 exhibits Parker's use of asymmetrical groupings. Notice the five note grouping in the first bar of this example. It follows the eighth-note and gives a "sweeping" effect to the melodic line. The second bar of this example is also interesting. The sixteenth note triplet preceded by the sixteenth note grouping also suggests an effect of unevenness. Note the metronome markings of both examples. These markings indicate that even at the quickest of tempos, Parker's explosive double-time figures were still rhythmically accurate and precisely articulated. (3) Examples 158 and 159 illustrate Parker's concept of double-timing on slower tempos. Example 158 is taken from Parker's classic blues composition "Parker's Mood". There is a reappearance of the sixteenth-note triplets in Bars 6, 9 and also the eighth-note triplet in Bar 7. Analysis of Parker's double-time

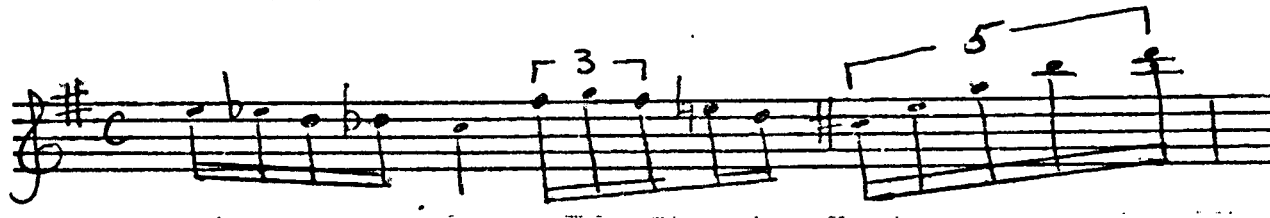
figures on Examples 158 and 159 and other Parker improvisations at slower tempos indicate that the slower the tempo of the tune, the more diminution he used. This is very pronounced in Bar 8 of Example 158 (where Parker uses an eighth-note grouping of thirty second notes) and Bar 5 of Example 159 (where Parker uses an eighth note grouping of thirty second notes followed by a combined eighth-note grouping of thirty-second and sixty-fourth notes). Extreme diminution then becomes an integral part of Parker's double-time concept on slower tunes. The uniqueness of this concept is that it contradicts the traditional concept of playing less notes on ballads and slower tunes but one must remember that Parker was a true musical genius and innovator.

The final examples of this thesis will illustrate the remaining assimilated rhythmic concepts of Charlie Parker in Dexter Gordon's work. As mentioned earlier the complexity of Parker's rhythmic concept baffled the greatest of Jazz musicians and although Gordon was one of the fortunate musicians to acquire some of Parker's concepts, the refinement of these concepts appears in improvisations of later years. For this reason some examples will be taken from some of Gordon's more current works.

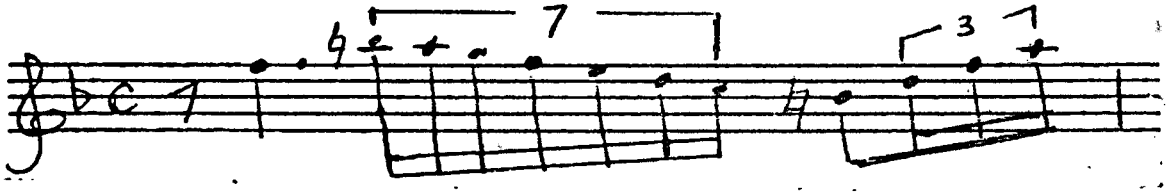
Ex. 160 Dexter Gordon "Daddy Plays the Horn" Bars 19, 20 and 21



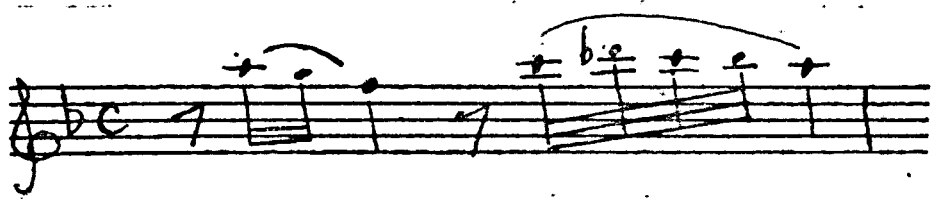
Ex. 161 Dexter Gordon "The Girl with the Purple Eyes" (Bar 21)



Ex. 162 Dexter Gordon "FENJA" (Bar 29)

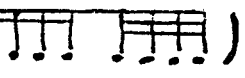


Ex. 163 Dexter Gordon "The Apartment" (Bar 14) 2nd chorus



Ex. 164 Dexter Gordon "Valse Robin" (Bar 20)

The previous examples illustrate additional rhythmic concepts that Gordon picked up from Parker. In some instances, however, Gordon treated these concepts entirely different than Parker did. The researcher offers the final analysis of the Gordon examples above: (1) Example 160 illustrates the even flow of sixteenth notes in a double-time passage. Comparative analysis of this example with Example 156 will show an exact resemblance. (2) Examples 161 and 162 show the use of irregular rhythmic groupings by Gordon. Example 161 contains a five note grouping and Example 162 a seven note grouping. Similarities of these examples to Example 157 (Parker's earlier example) are the sixteenth note triplets of both examples

and the five note figure in Example 161. (3) Examples 163 and 164 is where Gordon uses Parker's concept but interprets it in a different manner. In these two examples Gordon uses the thirty second notes as Parker had done, but Gordon's groupings are more fragmented. In the earlier examples by Parker the thirty second note was either in an eighth-note grouping or part of a combined pattern() Another difference in the rhythmic conception of the two players was: (1) Gordon's ballad playing and rhythmical conception on slower tunes was to use fewer notes and, therefore, the rhythmic clusters that appear in Parker's improvisations on slower tunes very seldom appear in Gordon's improvisations at slower tempos. The researcher feels that although there were probably other rhythmic concepts of both Parker and Gordon, the concepts discussed show best the rhythmical relationships that existed between the two saxophonists and aid the reader in understanding the importance of musical influence in the development of the great musician that Dexter Gordon is.

Summary and Conclusion

Throughout the history of Jazz there have been two types of musicians who were responsible for the continued growth, evolution and development of Jazz improvisation. (1) Innovators--musicians who create or expose new musical trends, concepts, principles and ideas that affect a substantial number of other musicians and (2) practitioners--musicians who assimilate, incorporate and further develop the innovations of their musical creators. In the truest sense of the term, Dexter Gordon is not an innovator but he is, indeed, one of the most outstanding practitioners to ever be associated with Jazz. It has been the purpose of this thesis to familiarize the reader with the life and music of this musical giant. A project of this nature cannot be totally inclusive of all musical aspects of Gordon's music for they span a period of forty years. Therefore, this thesis has addressed itself to those musical concepts of Lester Young and Charlie Parker that laid the foundation for Gordon's personalized style.

The acceptance and popularity of Gordon's music throughout the years and even presently may be attributed to his logical sense of rhythm and harmonic awareness. Insertions of musical "quotes" and excerpts within his improvisations indicate his acquaintance with many different types of music. His big, full-bodied and resonant sound is also a popular feature of saxophone style, especially on his ballad playing. The most distinct feature of Gordon's playing, however, is rhythmic swing feeling. He is a swing master and it is this feature that has brought him so much acclaim.

The biographical material in this thesis presents the reader with information about Gordon's life and musical background. Facts about the different periods in his life and the type of lifestyle he led the researcher feels aid the reader in understanding the emotional expression of his music, for it must be remembered that the objective of a true Jazz musician is to convey to his audience his inner-most thoughts, life experiences and situations through a musical medium.

The analytical section of this thesis attempts to explain some of the ways in which Lester Young, Charlie Parker and Dexter Gordon conceived of the elements of melody, harmony, rhythm and phrasing. Analysis of these elements reveals that the similar musical concepts of Lester Young and Charlie Parker can be found in the improvisations of Dexter Gordon; that a substantial number of these concepts appear in Gordon's improvisations throughout his career (which now spans a forty year period) is an indication that Young and Parker were his major influences.

Dexter Gordon is one of the few remaining legends of the Bebop era, and the earlier influences (Young and Parker) that dominated and formed his individual style are now being passed on to scholars, performers and audiences through Gordon's constant public appearances, clinics, and seminars. It is ironic that the acclaim due him many years ago has come to him so late in life. Even so, Gordon's musical integrity will always be appreciated and held in high esteem among musical peers and Jazz lovers.

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Dexter Gordon, Flying Home (Decca 3150), Lionel Hampton Orchestra 1942.

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Dexter Gordon, Chronorogicall Study (Decca MCA 3072) Louis Armstrong Orchestra 1944.

Dexter Gordon, Louis Armstrong and his Orchestra (Blue Ace BA-3603) Louis Armstrong Orchestra 1944.

Dexter Gordon, Mr. B (Deluxe EMC-1) Billy Eckstine Orchestra 1944.

Dexter Gordon, Things to Come (Everst YW-7534) Dizzy Gillespie 1945.

Dexter Gordon, You Call It Madness (Regent MG-6058) Billy Eckstine Orchestra 1945.

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Dexter Gordon, Jazz Concert West Coast (Savoy MG 12012) Dexter Gordon 1947.

Dexter Gordon, Capital Collector's Item (Capitol CR-8811) Red Narvo Septet 1947.

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Dexter Gordon, The Resurgence of Dexter Gordon (Jazzland JLP-29) Dexter Gordon 1960.

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Dexter Gordon, Dexter's Calling (Blue Note BST 84083) Dexter Gordon 1961.

Dexter Gordon, Takin' Off (Blue Note BST 84109) Herbie Hancock 1962.

Dexter Gordon, Go (Blue Note BST-84112) Dexter Gordon 1962.

Dexter Gordon, A Swingin' Affair (Blue Note BST-84133) Dexter Gordon 1962.

Dexter Gordon, Our Man in Paris (Blue Note BST-84146) Dexter Gordon 1963.

Dexter Gordon, One Flight Up (Blue Note BST-84176) Dexter Gordon 1964.

Dexter Gordon, Gettin' Around (Blue Note BST 84204) Dexter Gordon 1965.

Dexter Gordon, Settin' the Pace (Prestige PR-7455) Booker Ervin 1965.

Dexter Gordon, The Montmartre Collection Vol. 1 (Black Lion BLP-28415) Dexter Gordon 1967.

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Dexter Gordon, A Day in Copenhagen (MPS-15230) Dexter Gordon and Slide Hampton 1969.

Dexter Gordon, The Tower of Power (Prestige LP-7623) Dexter Grodon 1969.

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IV. 1970's

Dexter Gordon, Some Other Spring (Sonet SLP-1407) Karin Krog and Dexter Gordon 1970.

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Dexter Gordon, The Source (Steeplechase SCS-1020) Dexter Gordon and Jackie McLean 1973.

Dexter Gordon, The Apartment (Steeplechase SCS-1025) Dexter Gordon 1974.

Dexter Gordon, More than you Know (Steeplechase SCS-1030) Dexter Gordon 1975.

Dexter Gordon, Stablemable (Steeplechase SCS-1040) Dexter Gordon 1975

Dexter Gordon, Swiss Nights Vol. 1 (Steeplechase SCS 1050) Dexter Gordon 1975.

Dexter Gordon, Bouncin' With Dex (Steeplechse SCS-1060)

Dexter Gordon, A Good Time was had by All (Finnley SFLP-9590) Esko Linnovalli 1976.

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Dexter Gordon, Biting the Apple (Steeplechase SCS-1080) Dexter Gordon 1976

Dexter Gordon, Dexter Gordon (CBS-3-10565) Dexter Gordon 1977.

Dexter Gordon, Sophisticated Giant (CBS JC-34989) Dexter Gordon 1977.

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* Dexter Gordon, Manhattan Symphonie (CBS JC 35608) Dexter Gordon 1978.

* Dexter Gordon, Great Encounters (CBS JC 35978) Dexter Gordon 1979.

* Dexter Gordon, Gotham City (CBS JC 36853) Dexter Gordon 1981.

* Taken from author's personal record collection.